P.F.I. 101 – PĀLI CANONICAL LITERATURE

A study of the following topics is expected here; structure and contents of the *Vinayapiṭaka*, structure and contents of the *Suttapiṭaka*, structure and contents of the *Abhidhammapiṭaka*, ninefold division; its basic meaning, commentarial interpretation of it and the problems arisen thereof, Saying of the Buddha and thesaying of the disciples as found in the Pāli Canon, Pāli Canon and the concept of the units of the *Dhamma*, use of verses in the Pāli Canon, literary significance of the Pāli *Tipiṭaka*, the possibility of lost texts, *Suttantika*, *Venayika* and *Abhidhammika*.

Recommended Reading:

1. *Pāli Literature and Language*	W. Geiger, New Delhi, 1978
2. *A History of Indian Literature, VOL. i.*	B. C. Law
3. *A History of Indian Literature, VOL. ii.*	M. Winternitz, Motilal Banarsidas, Delhi, 1983
4. *A History of Indian Literature*	edited by J. Gonda
5. *Pāli Literature Vol. vii Fasc 2*	K. R. Norman, West Germany, 1972

Pāli Canonical Literature (lectured by ven. Piyadassi)

Pāli canonical literature consists of the three *piṭakas* for word *piṭaka* means „a basket containing manuscripts." *Tipiṭaka* consists of three *piṭakas* – the *Vinaya, Sutta* and *Abhidhamma*.

***Vinaya Piṭaka*:**
1. *Pārājika Pāli*
2. *Pācittiya Pāli*
3. *Mahāvagga Pāli*
4. *Cūlavagga Pāli*
5. *Parivāra Pāli*

***Sutta Piṭaka*:**
There are five *nikāyas* in *Sutta Piṭaka*:
1. *Dīgha nikāya*
2. *Majjhima nikāya*
3. *Saṁyutta nikāya*
4. *Aṁguttara nikāya*
5. *Khuddaka nikāya*

***Abhidhamma Piṭaka*:**
1. *Dhammasanganī Pakarana*
2. *Vibhaṁga Pakarana*
3. *Dhatukathā Pakarana*
4. *Puggalapaññatti Pakarana*
5. *Yamaka Pakarana*
6. *Pathāna Pakarana*
7. *Kathāvatthu Pakarana*

Three Piṭakas (lectured by ven. Mahindaratana) (original by ven. Samnang Phy) (2009)

The **Blessed One** expected the disciplines his order would be succeeded to develop their lives using *Dhamma* and *Vinaya. Bhikkhus* also followed that way, which was described by **the Buddha**. There was not any problem during the āst year period after **the Buddha**'s Enlightenment in the order.

The Buddhist Order was an interesting and calmed at the light age of **the Buddha** as monks developed their lives well as they tried to make complete to others. **the Buddha** also had uttered in various occasions about his disciples with happy mind. We are provided true information of early Buddhist disciples by the *Thera* and *Therī Gāthās*.

In the 20th year after the Enlightenment of **the Buddha** there was some problem in the order. **the Buddha's** disciples who entered in the lives of *Brahmacariya* (monk) voluntarily were being tried to understand the truth of the world and also they succeeded to reach their final goals. They had gone to various religious leaders who were in India contemporary to **the Buddha**. Therefore, they did not want to do any offense against the order and *Bhikkhu-hood*. They knew what are the suitable and unsuitable things for a monk and they also do not want to perish (destroy) through **the Buddha**'s *Dhamma* or advices.

Although, there were not rules of disciplines **(***sikkhāpada***)** we can see the early Buddhist disciples had followed the same *Sikkhāpada*. They are not *sikkhāpada* but they are some kinds of manners. Those are being denoted through *sutta* (discourse) by **the Buddha**; we can see those events in the *Citta Khanthaka*. According to commentator it was through **Bhikkhu Sudina**, a nephew of Kalanda near the village of Vesāli, who committed major offense of having sexual intercourse with his ex-wife. That is the first *Parājika* being come to be promulgated. It was laid down to deter *Bhikkhus* of indulging in sexual intercourse and also this was not the first time happen an offense amongst the monks but those are not being such major offense. Therefore, **the Buddha** did not lay down any rules of disciplines at those times. He had blamed to the offenders not to do that **offense** again.

Once **Arahant Sāriputta** requested **the Buddha** to promulgate the rules for those disciples but **the Buddha**'s answer was that "It is not the time to promulgate the *Vinaya*." **Arahant Sāriputta** saw the situation of the order and he wanted to protect the *Saṅgha* Order but **the Buddha** did not want to bind the disciples in the order. But after the first *pārājika* **the Buddha** understood that "It is the time to lay down the rules of disciples (*vinaya*)".

Although, the commentator uttered like that, in some *suttas* supplied the facts what were the else reasons, which were caused to promulgate the *Vinaya.* According to *Bāddāliya Sutta*; it denotes five items or reasons as causes of corruption in monastic order. Those are:

1. *Labagga mahattatā hoti*

2. *Yasagga mahattatā hoti*

3. *Bāhusacca mahattatā hoti*

4. *Ruttañña mahattatā hoti*

5. *Vepulla mahattatā hoti*

At the beginning there were only few disciples in the order but it has been increased in numerically, »*Bahunnaṃ vasanaṭṭhāne apāsukaṃ bhavatā*.« All they entered to the Order to gain

Arahantship and some of them was learned person.

Regarding to this, there were some people who entered to the Order not because of getting *Arhantship* but for the presents. They tried to argue with each other about **the Buddha** and his teachings. When the order became famous, numbers of people came to visit the order with various gifts. Some monks entered to the order in order to gain those gifts. **The Blessed One** could not control them at the certain time the Order has been spread all over the India; some monks have seen **the Buddha** and some were not. They then behaved in monastic order as how they wanted with their previous habits. Therefore, **the Buddha** had to lay down the rules of disciplines involving the whole Order. **the Buddha** declared that he lays down *Sikkhāpadas* to serve the following needs,

1. *Saṅghaphāsutāya* - for convenience of *Saṅgha*.
2. *Saṅgha suṭṭhutāya* – for well-being of *Saṅgha*.
3. *Dummaṃgonaṃ puggalānaṃ nigghāya* - for refraining of evil-minded persons.
4. *Pesalānaṃ bhikkhūnaṃ phāsuvihārāya* – for ease of well-behaved monks.
5. *Diṭṭhadhammikānaṃ āsavānaṃ paṭighatāya* – for refraining of defilement of this world.
6. *Samparāyikānaṃ āsavānaṃ paṭighātāya* – for eradicating of defilement of the next world.
7. *Appasannānaṃ vā pasādāya* - for conversion of new adherents.
8. *Pasannānaṃ vā bhiyyo bhāvāya* – for enhancement of those have already converted.
9. *SadDhammaṭṭhitiyāya* – for establishment and continuity of *Dhamma*.
10. *Vinayonuggahāya* - for facilitating of the Buddhist disciplines.

WHAT IS *TIPIṬAKA*? (ORIGINAL BY VEN. HUNNY)

The *Tipiṭaka* is an extensive body of canonical Pāli, in which are enshrined the teachings of **the Buddha** expounded during forty five years from the time from his enlightenment up to his *Parinibbāna*. The discourses of **the**

Buddha cover a wide field of subjects and are made up of exhortations. Expositions and injunctions. The Pāli canon is divided into three divisions called *piṭakas*, literally meaning 'baskets'. They are:
1. *Suttanta Piṭaka* (the discourses)
2. *Vinaya Piṭaka* (the discipline)
3. *Abhidhamma Piṭaka* (the ultimate doctrine)

Hence *Tipiṭaka* means three baskets or three separate divisions of **the Buddha's** teaching. The *Vinaya Piṭaka* mainly deals with the rules and regulations of the order of monks (*bhikkhus*) and nuns (*bhikkhunīs*). It describes in detail the gradual development of the life and ministry of **the Buddha**.

Vinaya Piṭaka consists of the following books:
1. *Pārājika Pāḷi* (major offences)
2. *Pācittiya Pāḷi* (minor offences)
3. *Mahāvagga Pāḷi* (greater section)
4. *Cullavagga Pāḷi* (smaller section)
5. *Parivāra Pāḷi* (epitome of the *Vinaya*)

The *Suttanta Piṭaka* consists of discourses delivered by **the Buddha** himself on various occasions. This *Piṭaka* is divided into five *nikāyas*:
1. *Dīgha Nikāya* (collection of long discourses)
2. *Majjhima Nikāya* (collection of middle-length discourses)
3. *Saṁyutta Nikāya* (collection of kindred sayings, discourses)
4. *Aṁguttara Nikāya* (collection of discourses arranged in accordance with number)
5. *Khuddaka Nikāya* (collection of smaller discourses)

The fifth is subdivided into fifteen books:
1. *Khuddaka Pātha* (shorter texts)
2. *Dhammapada* (the way of truth)
3. *Udāna* (heartfelt sayings or poems of joy)
4. *Itivuttaka* ('Thus-said' discourses)
5. *Sutta Nipāta* (collected discourses)
6. *Vimānavatthu* (stories of celestial mansions)
7. *Petavatthu* (stories of the *petas*)
8. *Theragāthā* (psalms of the brothers)
9. *Therīgāthā* (psalms of the sisters)
10. *Jātaka* (birth-stories)
11. *Niddesa* (expositions)
12. *Paṭisambhidā* (analytical knowledge)
13. *Apadāna* (lives of saints)
14. *Buddhavaṁsa* (the history of **Buddha**)
15. *Cariyā Piṭaka* (modes of conduct)

In the *Dīgha Nikāya* there are 3 *vaggas*:
1. *Sīlakhandha vagga* (division concerning morality)
2. *Mahā vagga* (the large division)
3. *Pāthika vagga* (discourse of a miscellaneous nature)

And 34 *suttas* in the *Majjhima Nikāya,* there are 3 *pāḷis*:
1. *Mūlapaññasa Pāḷi*
2. *Majjhima Paññasa Pāḷi*
3. *Uparipaññasa Pāli*

and 15 *vaggas* and 152 *suttas*.

Saṁyutta Nikāya has 7762 *suttas* and 5 *vaggas*:
1. *Sagatha Vagga*
2. *Nidāna Vagga*
3. *Khandha Vagga*
4. *Salāyatana Vagga*
5. *Mahā Vagga*

Aṁguttara Nikāya has 9557 *suttas,* 11 *Pāḷi* from *Ekaka Nipāta Pāḷi*.

Khuddaka Nikāya has 18 *Pāḷi*:
1. *Khuddaka Pātha Pāḷi*
2. *Dhammapada Pāli*
3. *Udāna Pāli*
etc.

Abhidhamma Piṭaka is a deep thinking or the most important and interesting, as it contains the profound philosophy of **Buddha's** teaching in contrast to the illuminating but simple discourses in the *Suttanta Piṭaka*. In the *Abhidhamma Piṭaka* everything is nalayzed and explained in detail, and as such it is called analytical doctrine (*vibhajjavāda*). Four ultimate things (*paramatha*) are explained in the *Abhidhamma.* They are called:
1. *Citta* (consciousness or mind)
2. *Cetasika* (mental concomitants)
3. *Rūpa* (matter)
4. *Nibbāna* (the supreme bliss)

The *Abhidhamma Piṭaka* consists of the following words(?):
1. *Dhammasaṁghani* (enumeration of phenomena)
2. *Vibhaṁga* (the book of treatises)
3. *Kathāvatthu* (point of controversy)
4. *Puggala Paññatti* (description of individuals)
5. *Dhātukathā* (discussion with reference to elements)
6. *Yamaka* (the book of pairs)
7. *Paṭṭhāna* (the book of relations)

666What is Tripitaka?

The Tripitaka is an extensive body of canonical Pali in which are enshrined the teachings of the Buddha expounded for forty five years from the time of his enlightenment to his Parinibbana. The discourses of the Buddha cover a wide field of subjects and are made up of exhortations. Expositions and injunctions. The Pali canon is divided into three divisions called Pitaka literally baskets.They are Vinaya pitaka{the discipline} the suttanta{the discourses} and Abhidhamma pitaka{ultimate doctrine}.Hence Tipitaka means three baskets or three separate divisions of the Buddha's teaching.The Vinayapitaka mainly deals with the rules and regulations of the order of monks{Bhikkhus} and nuns{Bhikkhunis}.It describes in detail the gradual development of the life and ministry of the Buddha. This pitaka consist of the following books.1 Parajika pali{major offences}2 Pacittaya pali{minor offences}3 Mahavagga pali{greater section}4 Culavagga pali{smaller section}5 Parivara pali{Epitome of the Vinaya}. The Suttanta pitaka consists of discourses delivered by the himself on various occasions. This Pitaka is divided into five Nikayas.1 Digha Nikaya{collection of long discourses}2 Majjhima Nikaya{collection of middle length discourses}3 Samyutta Nikaya{collection of kindred sayings discourses}4 Anguttara Nikaya{collection of discourses arranged in accordance with number}5 Kuddhaka Nikaya{smaller collection discourses}.
The fifth is subdivided into fifteen books-1-Khiddaka patha{shorter texts}2-Dhammapada{the way of truth}3-Udana heartfelt saying or poems of joy}4-Itivuttaka{thus said Discourses }5-Sutta

Nipata{collected discourses}6-Vimanavatthu{stories of celestial Mansions}7-Peta vatthu{stories of the Petas}8-Theragatha{psalms of the brothers}9-Therigatha{psalms of the sisters}10-Jataka{birthstories}11Niddesa{expositions}12Patisambhida{analytical knowledge}13-Apadana{lives of saints}14-Buddhavamsa{the history of Buddha}15-Cariya pitaka{modes of conduct}.
In the DighaNilkaya there are three Vaggas, SilakhandhaVagga{division concerning morality},mahaVagga{the large division}and PathikaVagga{Discourse of a miscellaneous nature} and{34}-Suttas in the MajjhimaNikaya,there are three Palis,Mulapannasa Pali,Majjhima PannasaPali and Uparipannasa Pali and 15-Vaggas and{152}Suttas. Samyuttanikaya has 7762suttas and five Vaggas, SagathaVagga, NidanaVagga, KhandhaVagga, SalayatanaVagga and MahaVagga. AnguttaraNikaya has9557 Suttas 11-Pali from Ekaka Nipata Pali.
Khuddaka Nikaya has 18-Pali Khuddakapatha pali, the Dhamma pada Pali, Udana Pali etc.the Abhidhamma Pitaka is a deep think or the most important and interesting, as it contains the profound philosophy of Buddha teaching in contrast to the illuminating but simpler discourses in the Suttanta pitaka. In the Abhidhamma Pitaka, every thing is analyzed and explained in detail, and as such it is called analytical doctrine{Vibhijjavada}four ultimate things{Paramattha}are called in the Abhidhamma.they are1-Citta consciousness,2Cetasika mental concomitants,3 Rupa matter, and 4-Nibhana supreme bliss.
The AbhidhammaPitaka consists of the following words DhammaSanghani{enumeration of phenomena}2-Vibhanga{the books of the treaties}3-KathaVathu{point of controversy}4-Puggala pannatti{description of individuls}5-
dhatukatha{discussion with reference to Elements}6-Yamaka{the book of pairs}7-patthana{the book of relations}..

666An Introduction to Tripitaka

The Theravada pali canon consists of three sections, namely Vinaya, Sutta and Abhidhamma Pitakas, known as the ‘Three Baskets’ or ‘Tipitaka’.Generally the origin of the pali canon is traced to the first council held three months of the Buddha’s demise.

According to the Cullavagga, the first council was held to collect the Buddha’s teachings, and thus the Vinaya and sutta Pitaka were settled. In Cullavagga, Mahavajsa and Dipavajsa, neither of these texts directly stated that Abhidhamma was taken to the discussed at the 1st Council. Thus Abhidhamma Pitaka is considerably younger that both Vinaya and Sutta Pitakas.

1. Vinaya Pitaka

The Vinaya Pitaka is made up of rules of discipline laid down for regulating the conduct of the Buddha's disciples who have been admitted as Bhikkhus and Bhikkhunis into the Order. These rules embody authoritative injunctions of the Buddha on modes of conduct and restraints on both physical and verbal actions. They deal with transgressions of discipline, and with various categories of restraints and admonitions in accordance with the nature of the offence.

The Vinaya Pitaka is made up of five books:

1. Parajika
2. Pacittiya
3. Mahavagga
4. Culavagga
5. parivara

Parajika is the first book of the Vinaya Pitaka. It has consists of 4 offences, namely , parajika, savghadisesa, aniyata and nissaggiya. The nucleus of the Vinaya pitaka is the Patimokkha, it consists of 227 rules for monks and 311 rules for nuns.

2. Sutta Pitaka

Sutta Pitaka is a collection of all the discourses in their entirely delivered by the Buddha on various occasions (some by the disciples). It is divided into five separate collections known as nikayas, the name and their number of suttas are as follows:

1.	Digha Nikaya	34 suttas
2.	Majjhima Nikaya	152 suttas
3.	Sajyutta Nikaya	7762 suttas
4.	Avguttara Nikaya	9557 suttas
5.	Khuddaka Nikaya	15 texts

1. Digha Nikaya

Digha Nikaya is the first book of the Sutta Pitaka and is a collection of long discourses. It is made up of 34 suttas in three divisions:

(1) Silakkhanda-vagga (division concerning morality) – 13 suttas
(2) Maha-vagga (the large division) – 10 suttas
(3) Pathika-vagga (the division beginning with the discourse on Pathika, the naked ascetic) – 11 suttas

According to the commentary, Digha Nikaya has the characteristic of promoting firmly faith, because it has its historical value. From it we get an account of sports and pastimes, geographical position of countries, effects of the life of the recluse in ancient days. It discusses social, political,

philosophical, cultural and religious history of ancient India at the time of the Buddha.

2. Majjhima Nikaya

The Majjhima Nikaya is mentioned as the second book of the Sutta Pitaka. It is called the ***'middle collection'*** or ***'the collection of discourses of medium length'***. It is made up of 152 suttas in three books known as pannasa (fifty), namely, Mulapannasa, Majjhimapannasa and Uparipannasa which divided into 15 vaggas, each consists of 5 vaggas, i.e.:

Mupapannasa	Mulapariyaya vagga
	Sihanada vagga
	Opamma vagga
	Mahayamaka vagga
	Culayamaka vagga
Majjhimapannasa	Gahapati vagga
	Bhikkhu vagga
	Paribbajaka vagga
	Raja vagga
	Brahmana vagga
Uparipannasa	Devadaha vagga
	Anupada
	sabbata vagga
	Vibhavga vagga
	Salayatana vagga

Mulapannasa by name for it deals with the first 50 sutta, the second book Majjhimapannasa consists of the second fifty suttas too. The last 52 suttas in Uparipannasa, i.e, the last or little more than fifty

Majjhima Nikaya, here we find discussion on almost all points of religion of the Buddha, on the Four Noble Truths and kamma, on the reprehensibility of the belief in the soul etc. Thus, a brief characteristic of the commentaries is given, such as "destroyer of heretical opinions".

3. Sajyutta Nikaya

The Sajyutta Nikaya gains its title from the fact that its suttas are grouped together according to their contents. There are 7762 suttas in 56 sajyutta, arranged in 5 vaggas, namely:

(1) Sagatha-vagga
(2) Nidana-vagga
(3) Khandha-vagga
(4) Salayatana-vagga

(5) Maha-vagga

Of the 5 vaggas, the Sagatha-vagga is the only section that consists of verses.

Sajyutta Nikaya is mentioned as "A compilation of suttas with their main bearings on psycho-ethical and philosophical problems". Its characteristic is that it helps to analysis the doctrine intelligently and contributes to our knowledge of the doctrine of the Buddha.

4. Avguttara Nikaya

The name of Avguttara Nikaya means literally ***"the by-one-limb-more collection"***. It contains 9557 short suttas is divided into 11 sections called Nipata. Each nipata contains suttas according to a numerical order with an arithmetical progression from one to eleven, e.g., eka-nipata, duka-nipata… ekadasa-nipata. Thus the "Book of One" (Eka-nipata) deals with a great variety of subjects, but always from one single aspect at the time, for example: *"There is no other single form by which a man's heart is so enslaved as it is by that of a woman. A woman's form obsesses a man's heart".*

Avguttara Nikaya constitutes an important source book on Buddhist psychology and ethics, which provides an enumerated summary of all the essential features concerning the theory and practice of the Dhamma. Therefore, its characteristic is helps to preach the interesting doctrines, and it is explained as "filling with joy about the explanation of all agamas".

5. Khuddaka Nikaya

Of the five Nikayas, Khuddaka Nikaya contains the largest number of treatises and the most numerous categories of Dhamma. although the word 'Khuddaka' literally means 'minor' or 'small', the actual content of this collection can by no means by regarded as minor, including as it does the two major divisions of the Pitaka, namely, the Vinaya and the Abhidhamma Pitakas according to one system of classification. According to the Sri Lankan tradition, there are 15 books in the Khuddaka Nikaya:

(1) Khuddaka-patha
(2) Dhammapada
(3) Udana
(4) Itivuttaka
(5) Sutta-nipata
(6) Vimana-vatthu
(7) Peta-vatthu
(8) Theragatha
(9) Therigatha
(10) Jataka
(11) Niddesa
(12) Patisajbhida-magga
(13) Apadana
(14) Buddhavajsa

(15) Cariya-pitaka

The Niddesa, lists number 11, consists of two parts: Mahaniddesa and Culaniddesa. These two books are counted as one; while counting them as two books, the total number is 16. According to the Burmese tradition, there are 19 books in Khuddaka Nikaya, i.e., 4 others works besides the above mentioned texts, they are:

(1) Nettipakarana
(2) Petakopadesa
(3) Milindapabha
(4) Sutta-savgaha

3. Abhidhamma Pitaka

The Abhidhamma Pitaka is the third great section of the Canon. It deals with a system of classification, analytical enumeration and definitions, with no discursive treatment of the subject matter.

A critical study of the Abhidhamma texts leads some scholars to the conclusion that Abhidhamma is not the words of the Buddha since its origin and development extended over a considerable period of gradual and systematic historical evolution.

The Abhidhamma resolved all phenomena into ultimate components analytically it aims as synthesis by defining inter-relations between the various constituent factors. Thus Abhidhamma forms a gigantic edifice of knowledge relating to the ultimate realities which, in its immensity of scope, grandeur, subtlety, and profundity, properly belongs only to the intellectual domain of the Buddha.

The Abhidhamma Pitaka is made up of 7 massive treatises, namely:

(1) Dhammasavgani
(2) Vibhavga
(3) Dhatuvatthu
(4) Puggala-pabbatti
(5) Kathavatthu
(6) Yamaka
(7) Patthana

The method of preservation of the Buddha's teachings was memorizing by regular recitation and handing down from teacher to pupil by word of mouth. The three Pitakas was committed to writing for the first time in the 1st century B.C. at Alu-vihara in Matale in the central province of Sri Lanka.

According to the oldest account, Cullavagga, the first council was held to preserve the purity of

the Buddha's teaching and discipline, the Vinaya and sutta Pitaka were settled. In Cullavagga, Mahavajsa and Dipavajsa, neither of these texts directly stated that Abhidhamma was taken to the discussed at the 1st Council.

Therefore, the Pali canon is a gradual compilation in different periods. But according to the tradition, Buddha's discourses were collected and fixed in an authentic form at the First Council. However, the texts itself inform us that there are some additions and not complete, e.g.:

1. The last two chapters of the Cullavagga dealing with the first two councils do not mention Abhidhamma Pitaka. It becomes clear that Abhidhamma is a later addition to the canon.
2. The Kathavatthu was composed by Ven. Moggalliputta Tissa during the Third Council. However the text was not finalised until the rise of latter Buddhist schools such as Hemavata, the Uttarapathaka, the Vajira, the Vetullaka, the Andhaka, the Pubbeseliya and the Aparaseliya, because the text mentioned these schools and these schools came into being only after the Third Council.
3. The last chapter of the Cullavagga is about the Second Council, which took place 100 years after the demise of the Buddha. This shows that the Vinaya Pitaka was not closed after the 1st Council.
4. As shown in the Avguttara Nikaya (I. 232), the number of monastic rules in the Patimokkha was originally 152. Buddhaghosa explains the Pali expression "Sadhikaj diyaddhasikkhapadasataj" as 150 rules. This shows that the present code of 227 rules in the Patimokkha is with later additions.
5. The Parivarapatha is the last treatise to be included in the Vinaya Pitaka. This book, as clearly stated in the colophon (nigamana), was written in Ceylon by a Sinhalese monk named Dipa as a help to his pupils in the study of the Vinaya. This was canonised at the council held during the reign of Vattagamini.
6. The first volume of the Digha Nikaya is the earliest while the remaining two are late. The facts are:
    (1) The 2nd volume contains 2 suttas, i.e. Mahapadana and Mahagovinda sutta which are of the Jataka style.
    (2) The 3rd volume contains the Atanatiya sutta which is described as a rakkha or

saving chant manipulated apparently on a certain passage in the then known Mahabharata.

The development of these elements, the Jataka stories and the parittas are of later accretions in the texts, so are later.

7. It has been directly pointed out by Buddhaghosa that the concluding verse of the Mahaparinibbana sutta relating to the redistribution of the Buddha's relics were originally composed by the rehearsers of the 3rd Buddhist Council and was added into the sutta later on by the Buddhist teachers of Ceylon.
8. Avgutta Nikaya contains a section (Mundarajavagga in the Pabcaka Nipata) commemorating the name of king Munda who reigned in Rajagaha about half a century after the demise of the Buddha. This proves that Avguttara Nikaya was not finalised at least during the 1st Council.
9. The Khuddakapatha is a later addition. Two points can prove the fact:

1. The Saranattaya presents a developed mode of refuge formula of the Buddhists which is not to be found in the canon.
2. The Dvattimsakara enumerate matthake matthaluvgaj which is not found in the Nikaya.

10. In Buddhist tradition, the pakinnaka usually stands at the final chapter in a text. But it stands at the 21st vagga of the Dhammapada. Thus the remaining 5 vaggas of the text are added later.
11. The Udana was compiled after Pataligama became the capital of the Magadha empire under the name Pataliputtta. This happened after the demise of the Buddha.
12. In the Vimanavatthu, Payasi (mentioned in the D.N.) was reborn in the heaven as Serissaka. Thus this text is later than the Digha Nikaya.
13. One story in the Petavatthu is about king Pingalaka who reigned over Surat after 200years of the demise of the Buddha. Thus Petavatthu was finalised much later.
14. Thera and Therigatha were finally shaped at the 3rd Council. Dhammapala points out 3 facts:
    (1) Thera Tekicchakan, whose gathas are embodied in the Theragatha, lived under Bimbisara, the father of Dhammasoka.
    (2) Some verses are attributed to Ven. Vitasoka, the younger brother of

Dhammasoka.

(3) Still some other verses are attributed to Tissa-kumara, the youngest brother of the king.

15. Jatakas are arranged on the basis of the paramitas, a doctrine that plays no part in the Nikayas. According to Rhys David, the present edition is not an edition of the text, but of the oral-commentary. It was written in the 5th century A.D. in Ceylon by an unknown author. But Childers thinks that he was Buddhaghosa. However one fact is true that many of these stories were derived from the folklore of India.
16. The Mahaniddesa is an exegetical treatise which was modeled on an earlier exegesis attempted by Mahakaccana on the Magandiya sutta of the Atthakavagga. But the exegesis of Mahakaccana can be traced as a separate sutta of the Sajyutta Nikaya (V. III. P.22). A list of places (e.g. Java, paramayona) visited by the sea-going merchants mentioned in the texts shows that it could not be earlier than the 2nd Century A.D.
17. The Cullaniddesa is a canonical commentary on the Khaggavisana sutta and the parayana group of 16 poems of the Sutta Nipata. At this time when Khaggavisana sutta still hangs on the parayana vagga as an isolated poem, and not yet being included in the Uragavagga, therefore we can conclude that this text is earlier than the Sutta Nikapata.

Buddhavajsa, Cariyapitaka and the Apadana are the three books which found recognition in the list of the Majjhimabhanakas and were taken no notice of in the Dighabhanaka's list. This shows that these 3 books were complied and received into the canon after the list was once known to have been completed with 12 books. The Buddhavajsa and the Cariyapitaka present a systematic form of the Bodhisatta idea which is of later developed concept; and the Apadana furnishing the previous birth stories of the Theras and Theris cannot but regarded as a later supplement to the Thera-therigatha.

Pali means range, line and fence. And Pali was considered as the primary source of literature by the Theravada School. And Pali belonged to two languages. They are:

1. Aryan language.
2. Anaryan language.

Anaryan languages are:

1. Dravidian language.
2. Tamil language. (doavida)
3. Kannada language.
4. Telugu language.

5. Malayalam language.

Indo-Aryan languages can be divided into three languages.

1. **Ancient Indo-Aryan languages** (Vedic Sanskrit- 1500 B.C to 600 B.C).

2. **Medieval Indo-Aryan languages** (600 B.C to 1000 A.D). Again it is divided into two parts. ***1. Sanskrit*** (formal language- language of high classes) and ***2. Prakrit*** **(Pali,** Magadhi, Ardhamagadhi, Palisachi, and Saciraseni). They (Prakrit languages) are the common languages according the time of the Buddha.
   - The different between the two: Saj krta = well done, well-formed, defined.
     Pra krta = common, general.
   - Sanskrit for Brahmin literature, those who are grammarians, scholars etc, and for two noble castes.
   - People or who works (slaves) for the noble people they speak common language.
   - According to the discourses, there are two brahmins suggested the Buddha to convert the language into Sanskrit.

3. **And modern Indo-Arayan languages** (1000 A.D to modern times) such as Hindi, Bengali, Navari, Sinhalese and so on.

Development of Pali

According to Wilhelm Geiger, in the development of Pali languages, there are 4 stages:

Verse portions of the Suttapitaka (represented as formal language.)

Prose portions of the canon.

Pali exegetical literature.(commentary and sub-commentary)

4. Pali poetical compositions.

And there are another two Scholars classified the development of Pali languages into ten stages, i.e., the chronology of Buddhist literature from the time of the Buddha to the time of king Asoka. They are:

1. Mr. Rhys David has classified the Pali languages into ten stages. (In Buddhist India)
2. B.C. Law also has classified Pali into ten stages. (In History of Pali Literature I)

References:

Pali language A.K warder.

There are 31 volumes in Pali canon. They are:

1. Vinaya Pitaka- 5.
2. Stta Pitaka- 19
3. Abhidhamma Pitaka- 7.

Vinaya Pitaka

1. Parajikapali
2. Pacittiyapali
3. Mahavaggapali
4. Cullavaggapali
5. Parivarapali. (this was written in Sri Lanka during the rein of king Vattagamibhaya).

- Patimokkha was born at a later time, these rules were t aken from the two Vibhanga.
- According to B.C. Law, Parivara was written during the time of 1st century B.C. in Sri Lanka.
- Parivara is regarded as likhapesi, the last book of the 31 volumes.

Sutta Pitaka

1. **Dighanikaya** *(the later additions into D.N 1.Mahaparinibbana Sutta, 2.Sangati Sutta, 3. Dasutara Sutta).*
2. **Majjhimanikaya** (Diyaddhasata suttanta, dve ca suttani yatha so, nikayo majjhimo panca dasavagga pariggaho-the section on which 152 Sutta collected under 15 vaggas is called M.N.).
3. **Samyuttanikaya** (has classified according to the Vaggas. It has five volumes: 1. Sagathavagga, 2.Nidanavagga, 3.Khandhavagga, 4. Salayatanavagga, and 5. Mahavagga. Under each Vagga or volume sub-divided again as Bhikkhusamyutta, Vanasamyutta, Yakkhasamyutta, Davasamyutta. It organized according to topics. Sattasuttasahassani, sattasuta satanica dvasatthi ceva suttanta, eso samyutta samgaho- it is the S.N, which consists of 7762 discourses). First sutta is Oghatarana.
   They are classified according to the topics under different heading are the help of the preachers.
4. **Anguttaranikaya** (have 11 volumes: Ekakanipata (sabbe satta, aharatthitika), Dukanipata (namarupa, hiri-ottappa), Tikanipata (sukhavedana, dukkhavedana, adukkhamasukhavedana) etc. To remember easily they organized these in number. Navasutta sahassani, panca suttasatanica, sattapannsa suttani sankha anguttareayam-A.N consists of 9557 discourses). First sutta is Itthirupaparidana sutta.
5. **Khuddakanikaya**- thapetva caturo ete nikaye dhigaadike, tadannam buddhavacanam nikayo khuddako mato- all the words of the Buddha except about four Nikayas come under Khuddakanikaya).

15 books of Khuddakanikaya (according to S.L tradition)

1. Khuddakapatha
2. Dhammapada
3. Udana
4. Itivuttaka
5. Suttanipata
6. Theragatha
7. Therigatha
8. Petavatthu
9. Vimanavatthu
10. Jataka
11. Niddesa
12. Patisambhidamagga
13. Apadana
14. Buddhavajsa
15. Cariyapitaka.

Abhidhamma Pitaka

1. Dhammasavganippakarana
2. Vibhavgappakarana
3. Puggalapabbattippakarana
4. Dhatukathappakarana
5. Kathavatthuppakarana
6. Yamakappakarana
7. Patthanappakarana.

- according to tradition, these (31) volumes of canonical literature were brought to Sri Lanka by Ven. Mahinda in the 3rd B.C.
- According to Rhys David, in his book called "Buddhist India" states the chronologies of Pali literature, from the time of the Buddha to the Asokan period, were developed within these ten stages. They are:

1. The simple statements of Buddhist doctrines now found, in identical words, in paragraphs or verses recurring in all the books.
2. Episodes founds, in identical words, in two or more of the existing books.
3. The Sila, the Parayana, the Cctades and the Patimokkha.
4. Digha, Majjhima, Anguttara and Samyutta Nikayas.
5. The Suttanipata, Theragatha, Therigatha, Udana, and Khuddakapatha.
6. The Suttavibhanga and Khandhakas.
7. The Jatakas and Dhammapada.
8. Niddesa, Itivuttaka and patisambhidhamagga.
9. Peta, Vimana-Vatthus, Apadana, Cariyapitaka, Buddhavajsa.
10. Abhidhamm books. (the last of which is Kathavatthu and the earliest probably the Puggala-pabbatti.)

All Sutta are the words of:

1. the Buddha
2. the Savakas: the monks, human beings
3. the gods.

Chronology Pali literature from the time of the Buddha to the down of Christian era (rein of king Vattagaminiabhaya) in which the Palit texts were converted into writing in Ceyoln (B.C Law vol-I, Pg-42).

1. The simple statements of Buddhist doctrines now found in identical words in paragraphs or verses recurring in all the books.
2. Episode found in identical words in two or more of the existing books.
3. The Silas, the Parayana group of 16 poems without the prologue, the Atthaka group of 4 or 16 poems, and Sikkhapadas.
4. Dighanikaya Vol-I, M.N, S.N, A.N and earlier Patimokkha code of 152 rules.
5. D.N Vol-II, and III, then Theragatha and Therigatha, collection of 500 Jatakas, Suttavibhavga, Patisambhidamaga, Puggalapabbatti, and Vibhavga.
6. The Mahavagga and Cullavagga, the Patimokkha code completing 227 rules, Vimanavtthu, and Petavatthu, Dhammapada and Kathavatthu.
7. Cullaniddesa and Mahaniddesa, Udana, Itivuttaka, Suttanipata, Dhatukatha, Yamaka and Patthana.
8. Buddhavajsa, Cariyapitaka and Apadana.
9. Parivarapatha.
10. Khuddakapatha.

Regarding Pali literature we have historical record that showed the development of Pali literature, which preserved by tradition. These records were the introduction to the commentaries of Buddhaghosa.

Read

A history of Pali literature, by B. C. Law (2nd chapter).
A textual and Historical Analysis of Khuddakanikaya, by Oliver Abeynayake.

Traditional classification of Buddhist teachings in Pali commentaries.

The commentators gave an introduction before writing down a commentary on any texts. In those introductions we can see the traditional classification of Buddhist teaching as follows:

1. Rasavasena ekvidhaj- all the teachings of the Buddha is one as far as its taste is considered (it is the taste of liberation)
   " Seyyathapi bhikkhave mahasamuddo ekaraso, lonaraso evameva kho bhikkhave ayaj dhammo ekaraso vimuttiraso"
   O. monks! as the ocean has only one taste, the taste of salt, the teaching has only one taste, i.e., the taste of liberation.

2. Dhammavinayavasena duvidhaj- the teachings of the Buddha are two-fold as doctrine and discipline
   "Maya dhammo ca vinayo ca desito pabbatto, so vo mamaccayena sattha"
   I have preached doctrine and promulgated the vinaya, they will be your teachers after me" (Mahaparinibbana Sutta).

3. Buddhavacanavasena tividham - the teachings of the Buddha are three-fold according to the words.
   (a) The first, middle and last words:
   Pathamabuddhavacana, Majjhimabuddhavacana and Pacchimabuddhavacana

   (b) Pitakavasenatividham (three Pitaka) – the teachings of the Buddha are three-fold according to the baskets, i.e., Vinaya, Sutta and Abhidhamma pitakas.

   (c) Nikaya vasena pabcavidhaj- Five Nikayas
   Digha Nikaya:
   Catuttijseva suttanta, tivaggo yassa samgano, esa dighanikayoti, pathamo anulomiko.
   According to the author the section in which 34 discourses are corrected under 3 sections is called D.N.

   Majjhima Nikaya:
   Diyaddhasata suttanta, dve ca suttani yattha so, nikayo majjhimo pabca, dasavagga pariggaho.
   The section in which hundred fifty-two suttas collected under 15 vaggas is called Majjhima Nikaya.

   Samyutta Nikaya:
   Sattasuttasahassani, sattasuttasatanica, dvasatthi ce va suttanta, eso samyutta Samgaha.
   It is the Samyutta Nikaya which consist of 7762 discourses.

   Avguttara Nikaya:
   Navasutta sahassani, pabca suttasatanica, sattapannasa suttani, savkha avguttare ayaj.
   Avguttara Nikaya consists of 9557 suttas.

   Khuddaka Nikaya:
   Thapetva caturo ete, nikaye dhiga-adike, tadabbaj buddhavacanaj, nikayo kuddako mato.

All the words of the Buddha except above 4 nikayas come under Khuddaka Nikaya.
Buddhaghosa included the 15 texts of Khuddaka Nikaya, Vinaya and Abhdhamma into the Khuddaka Nikaya.

4. Nine limbs of teaching of the Buddha (navangasatthusasana)

(1) Sutta- discourses
(2) Geyya- what can be recited
(3) Veyyakarana- explanation
(4) Gatha- stanza or verses
(5) Udana- joyful utterances
(6) Itivuttaka- the teachings recorded as thus said
(7) Jataka- birth stories
(8) Abhutadhamma- wonderful teaching
(9) Vedalla- subtle explanation

These nine terms are found in M.N, A.N, which are the oldest gathas in Buddhist teachings. But commentaries reinterpreted the contents and meanings of each term.

Read

- David Pali and English Dictionary.
- Buddhist dictionary, by Nanaponika.

Pali literature in post-canonical pre-commentarial period

The Buddha was born in the 6th century B.C. In the 3rd century B.C, the 3rd Buddhist council was held and the Kathavatthu was written. In this period the Pali canon was brought into Sri Lanka by Ven Mahinda. Then Ven. Buddhaghosa wrote his work called Visuddhimagga in the 5th A.D.

Here **between 3rd B.C and 5th B.C** there are (800) years gap. The texts which existed during this period can be categorized into categories as follows:

The first category: two texts are regarded as the texts of methodology to study the canon:

1. Nettippakarana
2. Petakopadesa

Second category: two texts of answering questions:

Milindapanha
Suttasangaha (in which 85 discourses were mentioned)

Regarding these texts the authors were not known but we know that they were prior to commentary.

Third category: texts come during this period is the summaries of the texts of canon:

1. Mulasikkha
2. Kuddakasikha

} vinaya

3. Uttaravinicchaya
3. Vinayavinicchaya
4. Abhidhammavatara
5. Ruparupavibhavga ~~Abhidhamma~~

Fourth category: texts which analysing all the teachings as a philosophy:

1.Vimuttimagga (belong to Abhayagiri tradition- by Ven. Upatissa)

2.Visuddhimagga (by Ven. Buddhaghosa)
3.Banodaya (Buddhaghosa)

Fifth category: texts which came into existence during this period is the literature jof chronicle (Vajsakatha).]

1.Atthakathamahavajsa
2.Thupavajsa (sthupavamsa (sinhala)
3.Dathadhatuvajsa (dathavamsa)
4.Dipavajsa

Sixth category
The Pali poetical works:

1.Telakatahagatha (verses in cauldron)
2.Narasihagatha (in poems)

Seventh category
Pali grammar works:

In the present there are three traditions of grammarians:
1.Kacchayana (in S.L)
2.Moggalana (in Sri Laka)
3.Saddhaniti (in Burma) (which came into existence after the Polonnaruwa period)
And there are four in post canonical pre-commentarial period:
Kacchayana
Mahanirutti
Cullanirutti
Sabbagunakara

Eighth category: there are some texts existed but not accepted as canonical text in Theravada:
Vavvapitaka
2. Avgulimalipitaka
3. Gulha-ummagga
4. Gulhavessantara
5. Alavakagajjita
6. Ratthapalagajjita

Ninth category: There are some discourses which are not found in the present Tipitaka:
Kulumbasutta
Rajovadasutta
Catuparivattasutta

Nandopanandasutta

Tenth category: according to commentary, some texts are the exposition of dhamma exited before the commentary:
Maggakatha
Arammanakatha
Banavatthu

The (academic) services of sub-commentators for the development of Pali literature

- Badaratitthavasi Dhammapala
- Ananda vanaratana
- Anomadassi
- Buddhappiya
- Sumangala

Read

1. Introduction to Dighanikayatthakathatika editions by Lily de Silva P.T.S. 1970.
2. History of Pali literature in Ceylon
3. Pali Proper name, by Malalasekara

666Cultural background of Pali literature of India

Briefly, Cultural background of Pali literature of India is old Arayan language, used or spoken in the Indian subcontinent. And there are great evolutions of this language. In the traditional Pali it is called Magadhi, but when we compare the Magadhi and Pali, we then can see these are different from each other. Anyway, the approval of the historical evidences, we can have a clearer picture of nature of Pali literature.

According to the history of the Indo-Arayan language there can be seen three stages of the development of these languages:

- Old indo-Arayan languages
- Middle Indo-Arayan Languages
- Modern Indo- Arayan Languages.

1) To the first group, (1500BC-600BC) belonging to the languages Vedic, Sanskrit.

2) Pali, Magadhi, Ardhamagadhi, Sauraseni, Maharastri, Paisaci, Apabhramsa,

Asokan Prakrit and many other dialects are belonging to the second group of language, the Middle Indo-Arayan languages (600BC-1000AD). The second group is again subdivided into three sections between the first and the second sections. There comes another group called transitional stages, there are as following:

1) 600BC-200BC e.g. Palipitaka, Asoka Prakrit inscription.

2) 200AD- 600AD

3) 600AD-1000 AD

3) The Modern Indo-Arayan language from1000 AD up to present day such as Hindi, Marati, Bangales, Gusarati and Sihalese etc belong to the third group.

Among these, above three stages, the middle Indo-Arayan stage is very important as far as the Pali literature is concerned. That second stage is also called the Indra-Prakrit Language because many Indian dialects developed in that Indra especially as the result of the introduction of Jainism and Buddhism.

Unlike the other religious leaders at the time of the Buddha and Mahavihara used Indian dialects to propagate their doctrines. The teachings of these teachers were very famous among the people.

In the Arayan culture, the first place was given to Vedic and Sanskrit language. As two teachers belonging to the Samana tradition Mahavira and the Buddha used the Prakrit language in propagating their doctrines. It seems that the Buddha has a liberal attitude toward the usage of the language.

All the Brahmanic teaching were respected to the Vedic and Sanskrit language but the Buddha always encouraged His disciple to preach the Dhamma in various languages. Once two monks who belonged to The Brahmanic culture namely: Yamelu and Tekula approached the Buddha and informed him that the monks who came from various district and clans spoilt the Buddha's teaching with their various languages. Therefore they asked the Buddha's permission to translate the Buddha's teachings into Vedic language.

The Buddha has not only given permission to do this and he advised the monks to learn Buddhism in any languages whatever they wish. As mentioned in the Visudhimagga the Niruttipatisambhida, one of the four branches of knowledge of logical analysis means in a way the understanding of hundred dialects. By this examples it is clear the Buddha encouraged His disciples to propagate the Dhamma in various languages. Because of this reason at the end of first Buddhist Council the Buddha's teaching as well as the disciples might have been in several languages.

After the Buddha passing a way the Vinaya rules laid down by him become the leader of the Sasana. Therefore the disciples understood the importance of collecting and classifying the Buddha's teachings. It seems that they also understood the importance of translating the Buddha's teaching into one language form.

It was very easy for them because the similarity of all Indian dialects perhaps these tasks of translating have been occurred during the period of the first Buddhist Council, which was held after three months of the Buddha's demise. The Pali canon including three main sections as Sutta, Vinaya and Abhidhamma can be considered as a result of the first, the second and the third Buddhist Councils.

When Ven. Mahinda introduced this Pali canon to Srilanka in the third century BC, its development was further expanded. Ven. Mahinda brought Sinhalese Commentary on the Pali canon and these Sihalese commentaries were traslated into the Pali in the fifth Century AD by the commentators such as Ven. Buddhatta, Ven. Buddhaghosa, Ven. Upasena and Ven. Mahanama. Sri Lanka Pali literature includes several stages such as Commentaries, sub-commentaries Poem and Compendium.

While the Pali literature of Srilanka was developing, there arose another kind of literature called Pali traditional Grammar. In Sri Lanka we find two main groups of Pali traditional grammar books as Kaccayanaand Moggallayana. In these texts, the noture of Pali language has been explained under several headings, namely:

"Nama, Sandhi, Samasa, Taddhita, Kitta, Akyata, Karana,Nipata, Upasaga, declension and conjugation"

Pali traditional grammarians consider this language as Magadhi, further more, they believe that this Magadhi language is spoken by the Buddha, Brahmans, the original inhabitants on the earth and by the people who have not heard any other languages. Because of this belief, they never compare this language with the other Indian languages. They defined all terms of Pali language depending on their wrong grammatical rule.

666Origin of Pali canon and preservation effort

During the Buddha's long and successful career, he delivered many thousands of discourses using diverse teaching style. Sometimes he simply delivered a talk, perhaps ending by summing up the talk's main theme in a verse, sometimes he used dialogue, employing striking analogies or simile to clarify his point. these discourses, sayings and verses were remembered by those who heard them and passed on to others, so that towards the end of the Buddha's career a huge body of oral teaching was in circulation. Although writing was known at this time, no attempt was made to commit the Buddha's discourse to writing because the ancient Indians considered memory to be more reliable than the copyist's pen and more durable than palm leaf books. In fact, long before the time of the Buddha, the

ancient Indians had developed and protected techniques of preserving literature in the memory to an extraordinary degree.

When the Buddha attained final Nivirvana in Kusinara, one of his senior disciples, Mahakasapa, and a group of other monks were on their way to Kusinara to meet the Buddha, not having as yet heard that he had passed away. They met a wandering ascetic who told them that the Buddha had died some days before. When they heard this some of the monks began to cry, but one, called Subbhada, who had become a monk later in life, said:

„Enough, friends, do not weep or cry! We are lucky to be rid of the Great recluse. He was always bothering us by saying: " it is fitting for you to do this, it is not fitting for you to do that" Now we can do or not do what we like."

Mahakasapa realized that if there were enough monks like Subhadda, disagreements about what the Dhamma was would soon arise. So it was decided that three months latter, a great meeting would be held where five hundred Arhants would discuss the Buddha's teachings, give them a structure, and then recite them together and commit them to memory. This great meeting took place at the Sattapani Cave in Rajagaha, and came to be know as the first Council. When the council convened, Mahakasaapa addressed the five hundred assembled Araahants, saying:

„Come, your reverences, let us recite the Dhamma and the Discipline before what is not Dhamma shine out and what is Dhamma is obscured, before what is not discipline shine out and what is Discipline is obscured, before those who speak what is not Dhamma become strong and those who speak what is Dhamma become weak, before those who speak what is not Discipline become strong and those who speak what is Discipline become weak."

The assembly chose Upali to recite the rules for monks and nuns because it was a field he was an expert in , and Ananda was chosen t recite the discourse because, having been the Buddha's attendant and constant companion for twenty years, he has heard more than anyone else. Parts of the discussion took the form of Mahakassapa putting questions of Ananda.

"Where, reverence Ananda, was the Brahmajala Sutta spoken?"

"Honorable sir, between Rajagaha and Nalanda in the royal rest house at "Ambalatthika"

"With whom?"

"Suppiya the wanderer and Brahmadatta the Brahmin Youth"

"Then Mahakassapa questioned Ananda about the theme and details of the Samannaphala sutta."

“Where, reverend Ananda, was the Samannaphala Sutta Spoken?”

“In Rajagaha, in Jivaka’s mango grove”

“With whom?”

“With Ajatasattu, the son of the Vidhan Lady.”

In this way he questioned him about the Nikayas, and constantly questioned, Ananda answered, Ananda answered. Ananda would commence answering the questions about each discourse by saying: “thus have I heard” (Evam me suttam), in the sense of “ this is what I remember hearing,” and so most discourses start with these words.

For the next few centuries, the Dhamma was carefully recited, remembered and passed on to others, and although this was a task usually done by the monks and nuns, there is much evidence that both laymen and lay women also knew the Dhamma by heart and played a part s other transmission. In the scriptures, we read of a woman reciting parts of the Samyutta Nikayas 4. In the some Ancient inscriptions dating from the 3rd century BC, the names of some lays persons are mentioned together with their titles, which include ‘reciter of Dhamma’ (Dhammakathika), ‘ a knower of a Basket’ (betaken), ‘a knower of a discourse(Suttantika) and ‘a knower of the five Collections’ (pancanekayika).

About a hundred years after the Buddha, there was another major council where seven concerning leading monks met together, initially to discuss some disagreements concerning monastic rules, but after this issue was resolved, they recited the whole of the Dhamma together. This was called the Second Council, and took place in Vesali. Then about 230 years after the Buddha, King Asoka convened a Third Council in his capital at Pataliputta, and once again the whole of the Dhamma was recited. It was probably at this council that it was decided to include the books of the Abhidhamma as the third part of the Buddhist scripture.

It is also probable that the Dhamma was committed to writing for the first time, although there is no existing record of this being done until the year 50 BC in Sri Lanka where Buddhism had spread by that time. From this time onwards, the Buddhist scripture were written in books made of palm leaves, birch bark, silk, and finally in more recent times on paper. Thus have the words of the Buddha, “beautiful in the beginning, beautiful in the middle, and the beautiful at the end” been carefully passed down to us.

Buddhist Council

The Buddhist Councils took place in between the demise of **the Buddha** and the **Asoka** period. At the first Buddhist Council, there was no *Abhidhamma* but they compiled the *Vinaya* and *Sutta.* Except the *Vinaya* and *Sutta*

what did they compile at the first Council for three months. In this Council, the work was approved that the collection of the teaching, classification and agreement iin the teaching. We find in the *Vinaya Piṭaka*, mainly mentioned the first and the 2nd Buddhist Councils.

The last *sutta* of the *Dīgha Nikāya* is very much doubtful, whether these *suttas* were really compiled in the first council is still abstruse. In these two *suttas*, we find many technical terms and exaggeration of the discources. Beside these two *suttas*, there is another *sutta* called *Sampasādeniya Sutta* of *Dīgha Nikāya*, the *Brahmajāla Sutta* rejects the two views, namely *Sassatavāda* and *Ucchedavāda*. While in the *Sampasādaneya Sutta*, **Sāriputta** praised **the Buddha** by saying „*anuttara*", and further said „*sassatavāda anuttaro*." This is a very serious problem. We found, in *Brahmajāla Sutta*, **the Buddha** had completely rejected these two views. But in *Sampasādaneya Sutta* **Sāriputta** says **the Buddha** is excellent in the view of *Sassatavāda*. In fact it doesn't mention of that *Ucchedavāda anuttaro*...

How to prove that *Cūlavaṃsa* is said by **the Buddha**, while it is made and recorded by his disciple. We have to keep in mind that the cause led to hold the first Buddhist Council. The immediate cause was given the statement of **Subhadra**. It relates thus „some were very painful and grief of the passing away of **the Buddha**, whence **Subhadra** while admonishing them to not to worry and they all are freed from bondages, earlier theywere bound under certain rules and regulations, but now (they are) free to do anything they wish."

QUESTION: WHAT ARE THE TECHNIQUES OF THE LANGUAGE USED IN CANONICAL LITERATURE?

It is gradually believed that Pāli arised from some spoken dialect of middle Indo-*Āryans.* It belonged to the first or early middle Indo-*Āryan* stage. It has the characteristics of the middle Indo-*Āryan* language. We can mention here directly that it has never taken its origin from classical Sanskrit. Because there are some peculiarities, which clearly signify that *Vedas* have some close relation with it.

With the help of the ancient Buddhists of the *Hīnayāna* school or the *Theravāda* school, the Pāli language and its literature have developed in India. It has close connection with the *Theravāda* school in India, because it was its 'vehicle'. So, we find the flourishing condition of Pāli literature in India when the *Theravāda* school played a great role in the history of Buddhism.

But after arise of the *Mahāyāna* not only the *Theravāda* school, but also the study of Pāli gradually declined in India. Pli and the *Theravāda* school then took their home into Ceylon, they played a prominent part for more than 2000 years in the religious history of that country.

From Sri Lanka, *Theravāda* Buddhism and Pāli were introduced into Burma, Siam, Cambodia and Laos. According to the orthodox theory, Pāli is *Māgadhi*, *Māgadhantrutti* and *Māgadhikabhasa*. Pāli scholars from Sri Lanka, Siam, Cambodia belive, that Pāli can be identified with the language of **the Buddha**. He used to stay in Magadha most of his time.

It is quite natural that the language of Magadha was spoken by Him. For this reason Pāli has been identified with Magadhi. It is quite natural that the early Buddhist scriptures were composed in Magadhi in which **the Buddha** spoke. It was the language of the place where the religion of **the Buddha** arose.

The Buddhist tradition says that the language of the Pāli *Tipiṭaka*, which was the original canon, was the language of **the Buddha** himself. Thus from the above facts it is clear that Magadhi was regarded as *Mūlabhasa* or the 'basic language'. It was the language in which the words of **the Buddha** were originally fixed.

According to the Buddhists of the *Hīnayāna* or the *Theravāda* school, the language of Magadha was the speech of **the Buddha**. This was regarded as the *Mūlabhasa,* the primary speech of all men. This was spoken by men of the primeval epoch, by the *Brahmins* and by the *Buddhas*. The natural speech of many which alone would be spoken if human beings were thought(?) no other language.

QUESTION: EXAMINE HOW ALL THE WORDS OF THE BUDDHA INCORPORATED INTO *DHAMMA-VINAYA* AT THE FIRST COUNCIL.

The first council was held at *Rājagṛha* immediately after the passing away of **the Buddha**. **Ven. Mahākassapa**

presided over the assembly where **ven. Upāli** and **ven. Ānanda** took an important part. The first council settled the *Dhamma-Vinaya*:

»*Handa mayam avuso dhammañca vinyoca sanghayeyāmi.*«

„Oh, monks, it is better to rehearse *Dhamma* and *Vinaya* preached by **the Buddha**."

There is no ground for the view that added the term *Abbhi* „*Abhidhamma*" and „*Abhivinaya*."

In this council the *Vinaya* texts were settled under the leadership of **ven. Ānanda**.

Ven. Buddhaghosa have put the entire *Vinaya Piṭaka* into the first *Aṁga* in *sutta* saying in his definition *Upatovibhanga*, *Khandhaka*, and *Parivāra* at the first council. There was not *Parivāra Pāḷi*, because it is an appendix into the *Vinaya Piṭaka* actually written in Sri Lanka. According to the tradition, five *Vinaya* books were rehearsed in the first council, but relevant chapter of *Cūlavagga Pāḷi*, *Pañcasatikhandhaka* were rehearsed in the first council. *Upatovinaya* was recited: »*Etena upayena upato vinaye pucchi*.« There are three main parts of *Upatovinaya*:

(1) *Upato vibhaṁga* (*Pārājika* and *Pācittiya Pāḷi*)
(2) *Upato pātimokkha* (*Bhikkhu* and *Bhikkhunī*)
(3) *Pabbajita* and *Gahatthavinaya* (for monks and laymen)

Ven. Mahākassapa asked question on *Vinaya* from **ven. Upāli***:*

(1) *Vatthu* – the reasons for acted *Vinaya* rules (?)
(2) *Nidāna* – place where the particular principle took place (in Sāvatthi)
(3) *Puggala* – person who caused it
(4) *Paññatti – Vinaya* rules
(5) *Anupaññatti* – revised versions

There are five sections of *Vinaya Piṭaka* at this present time:

(1) *Vibhanga*
- (a) 4 *Pārājika*
- (b) 13 *Saṁghādisesa*
- (c) 2 *Aniyat*
- (d) 30 *Nissaggiyapācittiya*
- (e) 92 *Suddha pācittiya*
- (f) 4 *Patidesaniya*
- (g) 75 *Sekhiya*
- (h) 7 *Adhikaranasamatha*

(2) *Khandhaka*
- (a) *Mahāvagga* (contains 10 *khandhakas*)
- (b) *Cūlavagga* (contains 12 *khandhakas*)

(3) *Parivāra Pāḷi* (an appendix of *Vinaya Piṭaka*)

The *Dhamma* or the *Suttapiṭaka* has five *nikāyas*. There is a stanza in commentary:

»*Thapetvā caturopete nikāyedika adite dadannaṃ budhavacanaṃ nikāyo khuddako maggo.*«

Among the five *nikāyas* the first four are very important because at the first council 4 *nikāyas* were put in the *Sutta Piṭaka* while the last one (*Khuddaka nikāya*) was not considered as **the Buddha's** teaching, according to *Theravāda* Pāli tradition.

There are 34 discourses in the *Dīgha nikāya*, 152 in the *Majjhimanikāya*, 7762 in the *Samyutta nikāya* and 9557 in the *Aṁguttara nikāya*. There are 64 *bhanavāra* incorporated in the *Dīgha nikāya*, 80 in *Majjhima nikāya*, 100 in the *Samyutta nikāya* and 120 in the *Aṁguttara nikāya.*

At the beginning *Khuddaka nikāya* had few books, *Suttanipāta, Therīgāthā* etc. But later many books were added. After increasing books the *Khuddaka nikāya* became a collection of 15 books.

QUESTION: GIVE THE MEANING OF THE TERM *SUTTA* AND *VINAYA* AND SHOW THE DIFFERENCE BETWEEN THEM. (LECTURED BY VEN. PIYARATANA) (1)

Sutta

According to some scholars the term '*sutta*' is a 'string', 'threat', 'a powertion' of the Buddhist scripture, 'a rule' etc. They mentioned further that a certain chapter or division of the Buddhist scriptures are known as *suttas*. The classical meaning of the term *sutta* is 'discourses'. They may either we found in verse or in clause and in lend they very from a few lines to several thousands.(?) Some scholars say that the term '*sutta*', in *Vedic 'sūtra*' we state in history the path of the Buddhist scripture which contained *suttas* or dialogues and it is the *Sutta Piṭaka*.(?) They state that it is reule-clause dialogue of a Buddhist text, a discourse and ancient verse, a book or rule, text bobok, a *sutta*, a chapter of the scripture and one of the division or the scripture. As we mentioned before, **ven. Buddhaghosa** explained the meaning of the term *sutta*: »*aṭṭhānaṃ suttacanaṃ suttato sāvanato sūdanato suttanaṃ sutta sabhāgatoca*.«

According to some scholars *sutta* or *sūtra* is '*buddha vacana*' or the word of **the Buddha**. Some scholars believed 'a *sutta*' is complete in itself consisting of a connected narrative or collection of verses on one subject, some of them are didactic and consist mainly or wholly of a discourse of **Buddha** in phrase or verse as most of the *suttas* of the *Suttanipāta.* Others are historical, like the *Mahāparinibbāna Sutta*, which relates the last day of **Buddha**. Thus the above fact gives an account of the definition of the term *sutta*. From these we can conclude that the term *sutta* is a rule, a discourse, dialogue of a Buddhist text. A chapter or one of the diviísions of the scriptures the term *Vinaya* means putting away, subbing(?), conversion, training, discipline of a portion of the Buddhist scripture.

Vinaya

Some scholars said that *vinaya* is law and it covers the Buddhist monks and it is mentioned in the *Vinaya Piṭaka*. **Ven. Buddhaghosa** explained after passing away of **the Buddha** at the first council the *Vinaya Piṭaka* was rehearsed first because *Vinaya* is the age of the Buddhist dispensation: »*Vinayonāma sāsanāsayo vinaye ṭhite sāsanañca ṭhitaṃ hoti.*« It steps further than *saṃvaraṃ* and *pahānaṃ* are two sorts of *Vinaya* or discipline and they are discipline or restraint and discipline of getting rid of evil state. He again described *vinaya* as removal of blame. Some scholars gave a description of the term *vinaya* as the term *vinaya* in Sanskrit and Pāli term *vinaya* translated into English – discipline – specially refers to the prescribed move(?) of conduct in convent upon Buddhist monks and nuns. The word *Vinaya* is formed by combining the prefix. *Vinaya* meaning 'different', 'distinction', 'apart', 'away from'. The word's root -**ni** means to lead, when combined they(?) meaning to lead away(?) from *vinaya* is the reified(?) noun four(?) of this term and meaning that with separate or that with removed.(?) Within the context of Buddhist monasticism, it refers to the code of behavioral discipline that at once the life to the householder and that monks together into a comment(?) affective bond.(?) In this sense *vinaya* is that which separates or leads away from the householder's way of life.

It can also refer to the practice of mental discipline that removes unhealthy states of mind from the monk's disposition in either sense of the term. *Vinaya* is regarded as the effective expression or primitive implementation of **the Buddha's** teaching. It is precept put into practice.

QUESTION: GIVE THE MEANING OF THE TERM *SUTTA* AND *VINAYA* AND SHOW THE DIFFERENCE BETWEEN THEM. (2)

According to some scholars, the term *sutta* is described as a 'string' or 'thread'. And also a part of the Buddhist scripture, which treaded as flower(?) is known as *sutta*. They further mention that a certain chapters or divisions of the Buddhist scripture, which contain verses, prose or dialogues, text book, are known as *suttas*. The classical meaning of the term *sutta* is a 'discourse'. But the term *Vinaya* is defined as discipline or training.

Ven. Buddhaghosa explained the meaning of the term *sutta* as »*aṭṭhānaṃ sūcanato, suvuttato savanatotha sūdananto, suttānā suttasabhāgato ca suttan'ti akkhātaṃ*.« According to some scholars, *sutta* is *Buddhavacana* or the word of **the Buddha**. they believed that a *sutta* is complete in itself consisting of a connected narrative or collection of verse on one subject. Some of them are didactic and consist mainly or wholly of a discourse of **Buddha** in prose r verse, as most of the *suttas* of the *Suttanipāta*, others are historical, as the *Mahāparinibbāna Sutta*, which relates the last days of **Buddha** etc.

The term *Vinaya* is derived from (**Vi + nī + aya**), with the combining of prefix **vi**, the root **ni** and the suffix **aya** form the word *Vinaya*. It means 'putting away', 'destruction', 'rule', 'conversation', 'training', 'norm of conduct', 'code of ethics', monastic discipline', 'rules of morality' or of 'canon law'. In this sense applied to the large collection of rules which grew up ion the monastic life and the habits of the *bhikkhus* and which forms the ecclesiastical introduction to the *Dhamma*, or theoretical, philosophical part of the Buddhist canon.

Ven. Buddhaghosa explains: »*vividhavisesanayattā, vinayato ceva kāyavācānaṃ, vinayatthavidūhi ayaṃ vinayo vinayo'ti ākkhāto*.« Because it shows precepts and principles, and governs both deeds and word, therefore, men called this *Vinaya*. This was rehearsed first at the first council, because it is the age of the Buddhist dispensation - »*Vinayo nma sāsanassa āyu vinaye ṭhite sāsanañca ṭhitaṃ hoti*.« He explains further that *Saṅvaraṃ* and *Pahanaṃ* are two sorts of *vinaya*. The discipline of restraint and discipline of getting rid of evil states. He again describes *Vinaya* as removal of blame.

Some scholars say that tem *vinaya* came from Sanskrit and Pāli, and translated it into English as 'discipline'. It is specially regarded as the priestly code of law, the prescribed modes of conduct in convent upon Buddhist monks and nuns.

Vinaya is that which separates or leads away from the householder's way of life. It can also refer to the practice of mental discipline that removes unhealthy states of mind. In either sense of the term, *Vinaya* is regarded as the effective expression or pragmatic implementation of **the Buddha's** teaching, that is precept put into practice.

666The difference between Dhamma and Vinaya

Dhamma was there for the monks even before vinaya precepts were laid down.

During the early period of the formation of Buddhist Sangha, all the Bhikkhus were of high moral standard, they were arahants. With these 60 arahant disciples went in all directions to preach the Dhamma, the Sangha started to grow tremendously. Many people seek to enter the Order to lead the holy life in order to put an end of their suffering. With their simple motivation and firm faith towards the Buddha and Dhamma, no disciplinary rules were needed to regulate their conduct or to safeguard the well-being of the Sangha. They were all genious Bhikkhus who lived a very simple life and strive hard for their emancipation.

1.Dhamma and Vinaya

The basis teachings of the Buddha are Dhamma and Vinaya. Dhamma means doctrine and Vinaya means discipline. These are the only two subjects of studies taught by the Buddha.

The primary concern of the Dhamma is intended for the disciples to understand and realize. It is

also a subject of study, argument and interpretation. On the other hand, Vinaya is a way of life, which the disciples have to live up to. It is more on regulating the conduct and thus not so much literature based.

All the doctrines can be grouped under Dhamma and all the

precepts, rules or regulations under Vinaya. The Buddha advises the disciples to treat his Dhamma and Vinaya as their teacher after his parinibbana. This shows that the teachings of the Buddha are basically classified in these two areas of studies.

In Dhamma there is no compulsory forcing, one can understand its value and encouragement can be given. In the dhamma there is no orders to follows, there is only advise to abstain from bad and to do good. For example, in the Dhamma stealing is not given punishment, in the Vinaya it is a parajika. The following statements are important:

- The Dhammapada says thus: attanaj upamaj katva na haneyya na ghataya – Dhamma.
- The Buddha advised the monks to take one meal for the sake of good health – Dhamma.
- In the Vinaya there is order when the range is different: panaj na hene, musa na bhase.
- According to Dhamma, the language was not harsh, the dhamma is for the wise people and not for the fool. Pabbavantassayaj dhammmo nayaj dhammo duppabbassa.
- Dhamma is loving in the beginning, loving in the middle and loving in the end. (adikalyanaj magghekalyanaj pariyosana kalyanaj)

The Dhamma and Vinaya later became two fields. For example: dhammo ca dessito vinayo ca pabbato. Therefore like that, they became 2 fields. In Vinaya no attention given to precepts e.g., parajika, paccittiya ect. Breaking these precepts punishment are given, then legal administration with 7 adhikaranasamatha.

Vinaya is for the whole community (sangha). Everything was considered as a unity, as a whole and thereby monks became a united group. Because asavatthaniya dhamma appears, vinaya rules were promulgated. Vinaya rules gradually change, some additional rules came in. With the development of vinaya rules, vassa season and paravana ceremony was formed. Kathina rules came in, recitation of patimokkha was introduced. The Khadhaka explains lot of vinaya rules with regard to monastic life as connection between ukkhepaniyakamma, patisaraniyakamma, tajjaniyakamma, nissaggiyakamma.

The meaning of Vinaya in Buddhist context.

Buddhism is comprised of Dhamma and Vinaya. What is preached by the Buddha is known as Dhamma. What he promulgated, namely sikkhapadas, is Vinaya. Both Dhamma and Vinaya are often called the doctrine and the discipline respectively. In a boarder sense, Vinaya encompasses rules, which regulate the outward conduct of both the Sangha and the laity. But in a strict sense, Vinaya refers to rules regulating the external conduct of the Bhikkhus and the Bhikkhunis.

There are altogether 220 rules of Vinaya for every Bhikkhu to observe. They are categorized as:

Parajika 4, Savghdisesa 13, Aniyata 2, Nissaggiya 30, Pacittiya 92, Patidesaniya 4 and Sekhiya 75. All these rules regulating the outward conduct of the Bhikkhus and thus helping them to gain full emancipation from sufferings.

There are two types of patimokkha, namely:

1. Ovada- patimokkha
2. Ana- patimokkha

Ovada- patimokkha was prevailence in the Sasana before the Buddha laid down the vinaya rules. Ovada- patimokkha means the way how monks were kept united. Ana- patimokkha means the vinaya rules which were laid down later.

During the time of the previous Buddhas, there were three stanzas which were called patimokkha (ovada- patimokkha) i.e.,

1. "Sabbapapassa akaranaj
   kusalassa upasmpada
   sacittapariyodapanaj
   etaj buddhana sasanaj".

   "Not to do any evil,
   To cultivate good,
   To purify one's mind,
   This is the teaching of the Buddhas.

2. "Khanti paramaj tapo titikkha
   Nibbanaj paramaj vadanti buddha.
   Na hi pabbajito parupaghati
   samana hoti paraj vihothayanto."

   "Forbearing patience is the highest austerity.
   Nibbana is supreme, Said the Buddha,
   He, verily, is not a recluse who harms another,
   Nor is he an asceticwho oppresses others."

3. "Anupavado anupaghato,
   patimokkhe ca sajvaro
   mattabbuta ca bhattasmij
   panthab ca sayanasanaj.
   Adhicitte ca ayogo
   Etam buddhana sasanam"

   "Not insulting, not harming,
   restraint according topatimokkha,

moderaation in food, secluded abode,
intend in higher thoughts –
This is the teaching of the Buddhas."

The monk now and then got together and recollected and contemplated on these three stanzas. But later as the number of monks increased, this was not enough, and vinaya rules came in. These vinaya rules were laid down by the Buddha for various reasons, e.g.,

1. For the well-being of monks.
2. For the comfort of monks.
3. To insult those who are not controlled.
4. To praise those who are well controlled.
5. To suppress defilement already arisen.
6. To not allow the arising of defilement which are not arisen.
7. For the appealing of those without faith.
8. For the appealing of those already with faith.
9. For the stability of the doctrine.
10. For the favour of the Vinaya itself.

Therefore, at the first stage patimokkha was not meant vinaya rules. It was something connected with unity and it forms the foundation. The aim was to do away with various differences. It was a binding power among the monks and also between the teacher and the pupils. It was not to be followed individually but to be followed as a group.

After the First Council, the place held by patimokkha was given over to the vinaya rules. Hence thereafter, vinaya rules were known as patimokkha. The Bhikkhus had 227 rules and the Bhikkhunis had 311.

		Bhikkhu		Bhikkhuni	
	1. Parajika	4		8	
2	2. Sanghidisesa	13		17	
3	3. Aniyata	2		0	
4	4. Nissagiya pacittiya	30		30	
5	5. Pacittiya	92		166	
6	6. Patidesaniya	4		8	
7	7. Sekhiya	75	75		
8	8. Abhikarana samatha	7		7	
	Total	227	311		

These vinaya rules are like the rules in a society, all the members of the Sangha are

bound by these rules. They have to undergo punishment if they break the rules.

Patimokkha is the original text of Vinaya. It depicts the essence of the Vinaya-pitaka. Not only the dispensation of the Sangha, but the Buddha Sasana also depends on patimokkha. The Buddha had advised the monks to held patimokkha recitation (patimokkhuddesa) once a forth-night (uposatha).

The teachers of the Atthakatha say thus:

> *"Although the tipitaka disappear, since the vinaya is there the sasana will continue, even though parivara disappear, the ubhato-vibhavga is there, although vinaya-topics disppear, since upasampada is there, the sasana will exist."*

According to the commentary, it is said that:

"Vinaya nama Buddhasasanassa ayu"

"Vinaya indeed is the life of the Buddhasasana".

Therefore, patimokkha is very importance in Buddhism, as the Buddhasasana depends on none other, but patimokkha.

Rev. Janaka Soikhamseng

666The Difference between Dhamma and Vinaya.

The definition of Dhamma and Vinaya is old and confirm by the Buddha. in the Mahaparinibbana Sutta, Buddha says: dhammo ca dessito vinayo ca pabbato. In these words the Buddha interpretation can be seen. After 20 years of enlightenment vinaya became precepts which were enforced. Before 20 years of enlightenment dhamma and vinaya were taken together. After 20 years vinaya became precept. After the first parajika, vinaya precept became numerous. During the early days dhamma was really vinaya. For example: 'ahaj svakate dhammavinaye pabbajjitva'.

Is it suitable to use dhamma and vinaya side by side?

- it is suitable because other religious teachers also had dhamma and vinaya and it is said so according to Buddhist literature.
- For example: icchamahaj avuso kalama imasmij dhammavinaye bramacariyaj carituj. – I like to practice this brahmacariiya in this dhamma and vinaya.
- Therefore it is suitable to use dhamma and vinaya together because when you say dhamma it includes vinaya also.
- Then Buddha says teaching dhamma is twofold, namely, pariyatti and patipatti.

Early these two terms (dhamma and vinaya) were used in the sense of relativity and in the sense of similarity. Dhamma means ethical background yet within this ethical background there is disciplinary

behaviour also.

Vinaya began after anadesana. It is for bhikkhus and bhikkhunis. Therefore vinaya became a new interpretation with limited excluding layman. The aim of dhamma is reaching emancipation. In the path the monks are quicked than the layman. Dhamma is different because it should be understood individually being isolated from a group.

Difference of Dhamma from Vinaya

In Dhamma there is no compulsory forcing, one can understand its value and encouragement can be given. In the dhamma there is no orders to follows, there is only advise to abstain from bad and to do good. For example, in the Dhamma stealing is not given punishment, in the Vinaya it is a parajika. The following statements are important:

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Dhamma was there for the monks even before vinaya precepts were laid down. The Dhamma and Vinaya later became two fields. For example: dhammo ca dessito vinayo ca pabbato. Therefore like that, they became 2 fields. In Vinaya no attention given to precepts e.g., parajika, paccittiya ect. Breaking these precepts punishment are given, then legal administration with 7 adhikaranasamatha.

Vinaya is for the whole community (sangha). Everything was considered as a unity, as a whole and thereby monks became a united group. Because asavatthaniya dhamma appears, vinaya rules were promulgated. Vinaya rules gradually change, some additional rules came in. With the development of vinaya rules, vassa season and paravana ceremony was formed. Kathina rules came in, recitation of patimokkha was introduced. The Khadhaka explains lot of vinaya rules with regard to monastic life as connection between ukkhepaniyakamma, patisaraniyakamma, tajjaniyakamma, nissaggiyakamma.

666Give the meaning of term Sutta and Vinaya show the difference between them

1-According to some scholars, the term Sutta described as a string thread. And also a part of the Buddhist scripture, which treaded as flower is known as Sutta. They further mention that a certain chapters or divisions of the Buddhist scripture, which conations, verse prose or dialogues, text book, are known as Sutta. The classical meaning of the term Sutta is a “discourse.”But the term Vinaya is defined as discipline or training.

Ven. Buddhagosa explained the meaning of the term Sutta as “atthanam sucanato suttan suttasabhagato ca “suttan” ti akkhatam.” According to some scholars, Sutta is Buddhavcana or the word of the Buddha. Theybelieved that a Sutta is completed narrative or collection of verse on one subject. Some of

them are didactic and consist mainly of wholly of a discourse of Buddha in prose or verse others are historical, as most of the sutta of the Suttanipata, others are historical, as the Mahaparinibban stta, which relates the last days of Buddha etc.

3- The term Vinayaderived from (Vi + ni + aya), with the combining of prefix “Vi” the root “Ni” and the suffix “Aya”forms the word Vinaya. It means putting away, destruction, rule, conversation, training,norm of conduct, code of ethics, monastic discipline, rules of morality or canon law. In these sense applied to the large collection of rules which grew up in the monastic life and the habits of the bhikkhus and which form the ecclesiastical introduction to the “dhamma” or theoretical. Philosophical part of the Buddhist canon.

4-Ven. Buddhagosa explains that “vividhavisesanayatta, vinayato ceva kayavacanam vinayatthaviduhi ayam, vinayo “Vinayo”ti akkhato.” Because it shows precepts and principles, and governs both deeds and word, therefore men called this Vinaya. This was reheard first at the first council, because it is the age of the Buddhist dispensation” vinayo nama sasasnassa ayu7 vinaye thite sasnancathitam hoti”. He explains further that Samvaram and Pahanam are two sorts of Vinaya. The discipline of restraint and discipline of getting rid of evil states. He again describes Vinaya as removal of blame.

5- Some scholars say the term vinay came from a Sanskrit and Pali. And translated into English as “discipline”, it is specially regarded as the priestly code of law, the prescribed of conduct incumbent upon Buddhist monks and nuns.

6- Vinaya is that which separates or leads away from the householder’s way of life. It can also refer to the practice of mental discipline that removes unhealthy states of mind. In either sense of the term, Vinaya is regarded as the effective expression of pragmatic; implementation of the Buddha’s teaching that is precept put into practice.

Sutta pitaka

The sutta pitaka is a collection of all the discourses in their entirely delivered by the Buddha on various occasions. A few discourses delivered by some of distinguish disciples of the Buddha, such as the venerable Sariputta, Maha Mogallana, Anana, etc. as well as some narratives are also included in the book of the Sutta pitaka. The discourses of the Buddha compiled together in the Sutta pitaka were expound to suit different occasion, for various persons with different temperaments.

Although the discourses were mostly intended for the benefit of bhikkhus, and deals with the practice of the pure life and with the exposition of the teaching, there several other discourses deal with the material and moral progress of the lay disciples. The Sutta pitaka brings out the meaning of the Buddha’s teaching, expresses them clearly, protect and guards them against distortion and misconstruction, just like a string which senses as plumb-line to guide the carpenters in their work, just like a thread which protects flowers from being scattered or dispersed when strung together by it, likewise, by means of Sutta, the meaning of Buddha’s

teaching may be brought out clearly, grasped and understood correctly and given perfect protection from being misconstrued.

This Sutta pitaka is divided into five separate collections known as Nikaya, among are: 1- Dighanikaya (collection of long discourses) 2- Majjhima nikaya (collection of middle, length discourses) 3- Samyutta nikaya (collection of kindred sayings) 4Anguttara nikaya (collection of discourses arranged in according with number) 5Khuddaka nikaya (small collection). In the Sutta pitaka are also found not only fundamentals of the Dhamma meaningful applicable to daily life.

All observances and practices which practical steps in Buddha's noble path of eight constituents lead to spiritual purification at three levels. they are: 1-Sila moral purity through right conduct 2- Samadhi purity of mind through concentration(samatha) 3- Panna purity of insight through vipassana meditation. To begin with, one must make the right resolution to take refuge in the Buddha, to follow the buddha's teaching, and to be guided by the Sangha.

The first disciples who made the declaration of faith in the Buddha and committed themselves to follow his teaching were the two merchant brothers, Tassa and Bhallika , they were traveling with their follows in five hundred carts when they saw the Buddha in the vincinity of the Bodhi tree after his enlightenment. The two merchants offered him honey-rice cakes. According to their offering and thus breaking the fast he had imposed on himself for seven weeks, the Buddha made them his disciples by letting them recite after him. Buddham saranam gacchami, dhammam saranam gacchami.

This recitation became the formula of declaration of faith in the Buddha and his teaching. Later when the Sangha become established, the formula was extended do include the third commitment: Sangham saranam gacchami. 467

By ven santa

666Illustrate with examples the traditional classifications of the early Buddhist teachings. 689

Buddhaghosa gives several ways of classifying the Canon. He states in his Samantapasadika, a commentary of Vinaya Pitaka that it is uniform in sentiment, twofold as regards the dhamma and the vinaya, threefold as regards the first, middle and last words, and also as regards the Pitakas, fivefold as regards the Nikayas, ninefold as regards the avgas and forming 84,000 divisions according to the units of the Dhamma.

Traditionally, the early Buddhist teachings can be classified into:

1.Dhamma and Vinaya
2.Tipitaka

3.Five Nikayas
4.Nine Avgas

1.Dhamma and Vinaya

The basis teachings of the Buddha are Dhamma and Vinaya. Dhamma means doctrine and Vinaya means discipline. These are the only two subjects of studies taught by the Buddha.

The primary concern of the Dhamma is intended for the disciples to understand and realize. It is also a subject of study, argument and interpretation. On the other hand, Vinaya is a way of life, which the disciples have to live up to. It is more on regulating the conduct and thus not so much literature based.

All the doctrines can be grouped under Dhamma and all the precepts, rules or regulations under Vinaya. The Buddha advises the disciples to treat his Dhamma and Vinaya as their teacher after his parinibbana. This shows that the teachings of the Buddha are basically classified in these two areas of studies.

2.Tipitaka

After the first Buddhist Council, only Sutta-pitaka and Vinaya-pitaka were complied. Abhidhamma-pitaka only came into being after the third Buddhist Council during the time of king Asoka. The contents of these three pitakas are:

1. Vinaya Pitaka. (1) Parajika
(2) Pacittiya
(3) Mahavagga
(4) Cullavagga
(5) Parivara

2. Sutta Pitaka (1) Digha Nikaya
(2) Majjhima Nikaya
(3) Sajyutta Nikaya
(4) Avguttara Nikaya
(5) Khuddaka Nikaya

3. Abhidhamma Pitaka (1) Dhammasavgani
(2) Vibhavga
(3) Dhatukatha
(4) Puggala-pabbatti
(5) Kathavatthu
(6) Yamaka
(7) Patthana

3.Five Nikayas

There are two references to the five nikayas found in later passages in the Vinaya-pitaka, they are “pabca nikaye pucchi” (Vin. II, 28-28) and “nikaye pabca vacesuj” (Vin. V. 3, 5)

Although Buddhaghosa used the word 'nikaya' in such a way that the term "pabca nikaya" can be used to include the whole canon (i.e. Vinaya and Abhidhamma are grouped under Khuddaka Nikaya). The word is used in modern time only for the five nikayas of the Sutta-pitaka. These five nikayas are;

(1) Digha Nikaya - 34 longer suttas in three volumes

(2) Majjhima Nikaya - 152suttas of middle length.

(3) Samyutta Nikaya - 7662 suttas grouped under 56 samyuttas.

(4) Anguttara Nikaya - 9557 suttas arranged in numerical order (from 1 to 11)

(5) Khuddaka Nikaya - contains 15 small books i.e.

(1) khuddakapatha
(2) dhammapada
(3) Udana
(4) Itivuttaka
(5) Suttanipata
(6) Vimanavatthu
(7) Petavatthu
(8) Theragatha
(9) Therigatha
(10) Jataka
(11) Niddesas
(12) Patisambhidamagga
(13) Apadana
(14) Buddhavamsa
(15) Cariyapitaka

The Burmese tradition includes 4 other books

(1) Nettipakarana
(2) Petakopadesa
(3) Milindapabha
(4) Sutta-sangaha

4.The Nine Avgas

The earliest and the usual classification of the canon found in the canonical text (e.g. M.N. I. 133) is that of the nine avgas. This is known as "Navavga-satthu-sasana" or "Navavga-buddha-sasana" – 'the ninefold teaching of the Buddha', they are,

1.	Sutta	-	prose
2.	Geyya	-	instruction in mixed prose and verse
3.	Veyyakarana	-	expositions commentaries
4.	Gatha	-	verses
5.	Udana	-	ecstatic utterances
6.	Itivuttaka	-	brief sayings
7.	Jataka	-	legends of Bodhisatta in his previous births.
8.	Abbhutadhamma	-	descriptions of supernatural power
9.	Vedalla	-	Massage in the form of questions and answers.

This classification is merely a description of literary types and not a division of textual compartment. It does not refer to 9 different groups of literature but to 9 types of composition to be found in the canonical text. In a single sutta, there may be portions which can be described as a sutta, geyya, gatha, udana, veyyakarana, abbhutadhamma or jataka. Thus it is clear that these 9 avgas are the different modes of expositions adopted by the Buddha in his preaching.

Finally, from quite a mechanical point of view, as what Wilhelm Geiger has put it, the canon is divided into 84,000 Dhammakkhandhas, i.e. individual pieces or lectures.

666 What are the principles that have been considered in the classification of pali canon? 744 (823)

The Theravada pali canon consists of three sections, namely Vinaya, Sutta and Abhidhamma Pitakas

1. Vinaya Pitaka

The Vinaya Pitaka is made up of rules of discipline laid down for regulating the conduct of the Buddha's disciples who have been admitted as Bhikkhus and Bhikkhunis into the Order. These rules embody authoritative injunctions of the Buddha on modes of conduct and restraints on both physical and verbal actions. It consists of 5 books:

(1) Parajika

(2) Pacittiya

(3) Mahavagga

(4) Culavagga

(5) parivara

2. Sutta Pitaka

Sutta Pitaka is a collection of all the discourses in their entirely delivered by the Buddha on various occasions (some by the disciples). It is divided into five collections known as nikayas:

(1) Digha Nikaya - collection of long discourses (34 suttas)

(2) Majjhima Nikaya – collection of Middle length discourses (152 suttas)

(3) Sajyutta Nikaya – collection of Kindred Saying (7762 suttas)

(4) Avguttara Nikaya – collection of arragned in accordance with number (9557 suttas)

(5) Khuddaka Nikaya – smaller collection (15 texts)

There are 15 books in the fifth collection according to Sri Lankan tradition. They are:

(1) Khuddaka-patha

(2) Dhammapada

(3) Udana

(4) Itivuttaka

(5) Sutta-nipata

(6) Vimana-vatthu

(7) Peta-vatthu

(8) Theragatha

(9) Therigatha

(10) Jataka

(11) Niddesa

(12) Patisajbhida-magga

(13) Apadana

(14) Buddhavajsa

(15) Cariya-pitaka

3. Abhidhamma Pitaka

The Abhidhamma Pitaka is the third great section of the Canon. It deals with a system of classification, analytical enumeration and definitions. The Abhidhamma resolved all phenomena into ultimate components analytically it aims as synthesis by defining inter-relations between the various constituent factors.

The Abhidhamma Pitaka consists of 7 books:

1. Dhammasavgani
2. Vibhavga
3. Dhatuvatthu
4. Puggala-pabbatti
5. Kathavatthu
6. Yamaka
7. Patthana

There are several considerations of the classification of Vinaya and Dhamma during the 1st council. The main principle that the Elders considered was the sizes of the Buddha's teaching. This consideration was made because at that time the only method of preservation of the Buddha's teachings was memorizing by regular recitation. Therefore the Sutta is classified according to their length into Digha, Majjhima, Sajyutta and Avguttara.

Another consideration is according to the characteristic of the teachings. Although Dhammacakkappavattana Sutta is the first Sutta preached by the Buddha, but is not collected as the first sutta in the canon. Here the consideration is put on the beginner and the preacher as well. It can be understood from the following characteristics of the Suttas:

(1) Digha Nikaya has the characteristic of promoting firmly faith, because it has its historical value. It discusses social, political, philosophical, cultural and religious history of ancient India at the time of the Buddha. It also includes the principle teachings of Sila, Samadhi and Pabba.

(2) Majjhima Nikaya, here we find discussion on almost all points of religion of the Buddha, on the Four Noble Truths and kamma, on the reprehensibility of the belief in the soul etc. Thus, a brief characteristic is given, such as "destroyer of heretical opinions".

(3) Sajyutta Nikaya is mentioned as “A compilation of suttas with their main bearings on psycho-ethical and philosophical problems”. Its characteristic is that it helps to analysis the doctrine intelligently and contributes to our knowledge of the doctrine of the Buddha.

(4) Avguttara Nikaya constitutes an important source book on Buddhist psychology and ethics, which provides an enumerated summary of all the essential features concerning the theory and practice of the Dhamma. Therefore, its characteristic is helps to preach the interesting doctrines, and it is explained as “filling with joy about the explanation of all agamas”.

According to another classification, mentioned by the Buddha himself, the whole teaching is ninefold known as Navavga-satthu-sasana. This is the earliest and the usual classification of the canon. They are:

1. Sutta - prose
2. Geyya - instruction in mixed prose and verse
3. Veyyakarana - expositions commentaries
4. Gatha - verses
5. Udana - ecstatic utterances
6. Itivuttaka - brief sayings
7. Jataka - legends of Bodhisatta in his previous births.
8. Abbhutadhamma - descriptions of supernatural power
9. Vedalla - Massage in the form of questions and answers.

The traditional classifications of the pali canon. Buddhaghosa gives several ways of classification. He states in his Samantapasadika that it is uniform in sentiment. Twofold as regards the dhamma and the vinaya. Threefold as regards the first, middle and last words, and also as regards the Pitakas. Fivefold as regards the Nikayas. Ninefold as regards the avgas and forming 84,000 divisions according to the units of the Dhamma.

666WHAT ARE THE PRINCIPLES THAT HAVE BEEN CONSIDERED IN THE CLASSIFICATION OF PALI CANON? 792

The Theravada pali canon consists of three sections, namely Vinaya, Sutta and Abhidhamma Pitakas

1. Vinaya Pitaka

The Vinaya Pitaka is made up of rules of discipline laid down for regulating the conduct of the Buddha's disciples. It consists of 5 books:

(1) Parajika
(2) Pacittiya
(3) Mahavagga
(4) Culavagga
(5) parivara

2. Sutta Pitaka

Discussing the modern views on the chronology of the sutta pitaka. 693

According to Pali tradtion recorded in canonical and non-canonical literature, three Buddhist Councils were held to draw up the canonical texts and the creed in their pure form.

The Tipitaka is a gradual process The evidences can be seen in the canon itself. The Cullavagga mentions the 1st and 2nd Councils as Vinaya or Dhamma vinaya councils; Abhidhamma is not mentioned. However, it is mentioned that Kathavatthu is composed at time of the 3rd council.

According to Cullavagga, the five Nikayas were questioned during the 1st council. Thus, the Theravada has a belief that Khuddaka Nikaya was rehearsed during the First Council. The existence of the Khuddaka Nikaya at the time of the First Council still remains to be proved. It is obvious that the texts of the khuddaka Nikaya are not chronologically ordered in the early sources.

It is mentioned in the Sumangalavilasini that both the Vinaya and the 4 nikayas were handed to their bhanakas during the 1st Council, but the Khuddaka Nikaya has not been mentioned any such handing-over. Instead, there were Jataka-

bhanakas and Dhammapada-bhanakas, but no Khuddaka Nikaya bhanakas.

Besides the problem of the existence of the Khuddaka Nikaya during the First Council, there are also various views regarding the number and the order of texts in the Khuddaka Nikaya.

The Samantapasadika states that Vinaya Pitaka and the Abhidhamma Pitaka and all the teachings of the Buddha not included in the remaining 4 Nikayas are regarded as forming the Khuddaka Nikaya.

According to the Burmese tradition, there are 19 texts in the Khuddaka Nikaya, but in the Siamese tradition, there are only 7 texts; in the Saddharmaratnakaraya, 12; the Dharmaguptika vinaya 13; and in the Saratthadipani 14. Thus the number of the texts are obvious differ, so is the order.

It is quite obvious that the reference made to the order of Nikayas resulted in various opinions and has drawn much attention of the scholars.

Therefore with regard to the views of the chronology of Sutta Pitaka, there are two arguments put forwards by 2 modern scholars: Rhys Davids and B.C. Law.

According to Rhys Davids the four Nikayas had been put together of older material at a period about halfway between the death of the Buddha and the accession of Asoka. In his Buddhist India, he has given a chronological table of Buddhist literature from the time of the Buddha to the time of Asoka which is as follows:

1. The simple statements of Buddhist doctrine now found, in identical words, in paragraphs or verses recurring in all the books.
2. Episodes found, in identical words, in two or more of the existing books.
3. The Silas, the Parayana, the Octades, the Patimokkha.
4. The Digha, Majjhima, Avguttara, and Samyutta Nikayas.
5. The Sutta Nipata, the Thera and Therigathas, the Udanas, and the Khuddakapatha.
6. The Suttavibhavga and the Khandhakas.
7. The Jatakas and the Dhammapadas.
8. The Niddesa, the Itivuttakas, and the Patisambhida.
9. The Peta and Vimana Vatthus, the Apadanas, the Cariya-pitaka, and the Buddhavajsa.
10. The Abhidhamma books; the last of which is the Kathavatthu and the earliest probably the Puggala-pabbatti.

However, according to B.C. Law the chronology of Buddhist literature from the time of the Buddha to the time of king Asoka which is as follows:

1. The simple statements of Buddhist doctrine now found in identical works in paragraphs or verses recurring in all the books.
2. Episodes found in identical works in two or more of the existing books.
3. The Silas, the Parayana group of sixteen poems without the prologue, the Atthaka group of four or sixteen poems, the Sikkhapadas.
4. Digha, Vol. I, the Majjhima, the Samyutta, the Avguttara, and earlier Patimokkha code of 152 rules.
5. The Digha, Vols. II and III, the Thera-therigathas, the collection of 500 Jatakas, Suttavibhavga, Patisambhidamagga, Puggalapabbatti and the Vibhanga.
6. The Mahavagga and the Cullavagga, the Patimokkha code completing 227 rules, the Vimanavatthu and Petavatthu, the Dhammapada and the Kathavatthu.
7. The Cullaniddesa, the Mahaniddesa, the Udana, the Itivuttaka, the Sutta Nipata, the Dhatukatha, the Yamaka, and the Patthana.
8. The Buddhavajsa, the Cariya-pitaka, and the Apadana.
9. The Parivarapatha
10. The Khuddakapatha.

Navāṅga Satthu Sāsana (lectured by ven. Mahindaratana, written by ven. Kevala) June 2010

It is to be noted here that before the compilation of *Tipiṭaka* the Buddhist literature was divided into nine *aṅgas* or 'nine parts' which became known as '*Navāṅgasatthusāsana*'. This is also called 'the ninefold teachings of **the Buddha**'. The ninefold division of the Buddhist scripture took place according to their form and style. They are as follows:

1. *Sutta*
2. *Geyyā*
3. *Veyyākaraṇa*
4. *Gāthā*
5. *Udāna*
6. *Itivuttaka*
7. *Jātaka*
8. *Abbhūtadhamma*
9. *Vedalla*

It can be mentioned here that this ninefold division is not regarded as the ninefold classification of the literature. It only refers to nine types of composition in the literature. These various forms were found in the Buddhist literature when the Buddhist literature was compiled

Among the scholars, who gave account on *Navāṅgasatthusāsana,* **D. J. Kalupahana** said, that the division of the teachings of the Buddhist scripture date back to very early time. *Navāṅgasatthusāsana* is the term used synonymously with the term *Buddhavacana, Pāvacana, Dhammavinaya,* to denote the teachings of **the Buddha** collectively. A person who possesses great learning (*bahusuta*) is said to be the one who has heard much of the ninefold division of the teaching. At the very early stage the word of **the Buddha** was named by the term *Navāṅgasatthusāsana*.

1. *Sutta* (prose of the Buddhist teaching)

According to the **Buddhaghosa**, all the words of the *Vinaya Piṭaka*, including even *Parivāra*, four *suttas* from *Sutta Nipāta* (that is *Mahāmaṅgala Sutta, Ratana Sutta, Nālaka Sutta* and *Tuvattaka Sutta*) and also the sayings of the **Tathāgata** bearing the names of *suttas* should be included under this category (all the *Sutta Piṭaka*).

While the better known *suttas* of the *Dīgha Nikāya* and *Majjhima Nikāya* find no mention here, four *suttas* from the *Sutta Nipāta* are cited. The four *suttas* especially mentioned are composition, hence they should strictly have been included under the '*Gāthā*'.(?)

2. *Geyya* (mixture of prose and verse)

Similar explanation has been given to the term *geyya* by **Buddhaghosa** and Sānskrit tradition. Suttas containing stanzas, particularly like the entire *Sagāthāvagga* of *Saṃyutta Nikāya* are called *'Geyya'* by **Buddhaghosa**. The Sānskrit tradition holds that it is a type of composition where the prose is punctuated(?) in the middle or at the end of the stanza.

3. *Veyyākarana* (exposition)

According to the **Buddhaghosa**, the whole *Abhidhamma Piṭaka* pertains to this category. But, it is more than doubtful, for the *Abhidhamma* as the separate *piṭaka* developed in a later period. On the other hand, the Sānskrit tradition made an effort to supply a clue to solve the problem. According to this tradition, the exposition of the meaning of the *suttas* as given by the disciples of **the Buddha** should be included (*sāvaka bhāsita*) under the *veyyākaraṇa*.

4. *Gāthā* (verse)

Buddhaghosa quite justifies designation of *Dhammapada, Theragāthā* and *Therīgāthā*. But, in the designation of *Sutta* are included some verses, as in composition of the *Sutta Piṭaka.* Here he states, that compositions, which are purely in verse and which denote to bear the designation '*Sutta*' could be included herein. But they are said not to have a clear line of demarcation and limitation between *Sutta*

and *Gāthā*.

5. *Udāna* (ecstatic utterances)

The extant collection of *Udāna* is identified by **Buddhaghosa** with '*Aṅga'*(?), being the same name. The collection of 82 *suttas* that has come down to us as the separate works called *'Udāna'* is considered as the authentic teaching of **the Buddha**.

6. *Itivuttaka* (brief sayings)

Here **Buddhaghosa** made an attempt to include under this term the collection of 112 *suttas*, which appear in the *Khuddaka Nikāya*.

7. *Jātaka* (legends of *bodhisatta's* previous lives)

Buddhaghosa tried to engage in a futile attempt denoting that about 500 *jātaka* stories were included in this category. Those stories are preserved in the *Jātaka Pāḷi* consisting of stanzas only.

8. *Abbhūtadhamma* (compositions about super-natural powers)

Here **Buddhaghosa** also was in difficult position of finding a separate composition. There is not available of an individual word among the text of canon.(?) **Buddhaghosa** said, that there are included all the *suttas* connected with wonderful and marvelous phenomena, handed down with these words: "Oh monks!" These for wonderful and marvelous quality are seeing in ānanda should be known as *Abbhūtadhamma*.(?)

9. *Vedalla* (form of messages or questions and answers)

Both traditions of Pāli and Sānskrit fail to give a clear idea of *Vedalla*. It may have been known at the time of **the Buddha**. The correct interpretation of the word have been forgotten.

Navāṃgasatthusāsana (lectured by ven. Mahindaratana) (original by ven. Samnang Phy) (2009)

(The Nine fold Teachings of **the Buddha**)

It is to be noted here that before the compilation of *Tipiṭaka* the Buddhist literature was divided into nine *Aṅgas* or parts which became known as *Navāṅgasatthusāsana*; this also called *Navāṅgabuddhasāsana* "the nine fold teachings of **the Buddha**." The nine divisions of the Buddhist

scripture took place according to their forms and styles, they are:

4) *Sutta* (the teaching of **the Buddha** mostly in prose),
5) *Geyya* (instruction in mixed prose and verse),
6) *Veyyākaraṇa* (expositions or commentary),
7) *Gāthā* (verse),
8) *Udāna* (ecstatic utterance),
9) *Itivuttaka* (brief saying),
10) *Jātaka* (the legend of the *Bodhisatta* in previous births),
11) *Abbhūtadhamma* (description of supernatural power), and
12) *Vedalla* (message in the form of questions and answers).

We can mention here that these nine fold divisions are not regarded as the nine fold classifications of the literature. Those various forms were found in the Buddhist literature at that time when the Buddhist scriptures were compiled.

Among the scholars who gave accounts of *Navaṅgasatthusāsana* **D.J. Kalupahana** is very special, he says that the division of the teachings of **the Buddha** is divided into *aṅgas* or limbs, date back to very early time. *Navāṅgasatthusāsana* is a term used synonymously with the terms *Buddhavacana*, *Pāvacana* and *Dhamma-Vinaya*, to denote the teachings of **the Buddha** collectively (commonly).

A person who possesses great learning (*bahusutta* - erudite) is said to be one who has heard much of the Nine-fold-division of **the Buddha**'s teachings. At very early stage, the word of **the Buddha** which was committed to memory by his disciples was denoted by the *Navāṅgasatthusāsana*.

1. *Sutta* (prose)

According to **Buddhaghosa** all the words of *Vinaya Piṭaka* including even *Parivāra,* four *suttas* from the *Sutta Nipāta*, the *Mahāmaṅgalla*, *Ratana*, *Nālaka* and other sayings of the *Tathāgata* bearing of name *Sutta Nipāta* should be included under this category, while the better known as *suttas.* (?) The *Dīgha Nikāya* and *Majjhima Nikāya* were found and mentioned here four *suttas* from the *Suttanipāta*; those are cited (quoted) from the four *suttas*, especially mentioned, are verse compositions. Hence they should strictly have been included under *gāthā*.

2. *Geyya* (mixed prose and verse)

The similar explanations have been given to the term *Geyya* by **Buddhaghosa** and the Sanskrit tradition, *suttas* containing stanzas particularly like the *Sagāthāvagga* of *Saṃyutta Nikāya* are called *Geyya* by **Budhaghosa.** The Sanskrit, too, holds that it is a type of composition where the prose is functioned in middle or in the end by stanzas.

3. *Veyyākaraṇa* (exposition or commentary)

According to **Buddhaghosa** the whole *Abhidhamma Piṭaka* falls into these categories but this is more than doubtful for the *Abhidhamma* as separate *Tipiṭaka* developed only later. On the other hand, the Sanskrit tradition afforded (provided) us with a clue to unravel (resolve) the problem. According to this tradition the exposition of the meaning of the *suttas*, as given by the disciples, could be included under *Veyyākaraṇa*. The *Vibhaṅga Vagga* of *Majjhima Nikāya* contains 10 discourses where we come

across analysis or enlargement of brief statements of **the Buddha**, in enlargement by eminent disciples particularly by **Mahā Kaccāyana**.

4. *Gāthā* **(**verses**)**

These included verse found in the *Dhammapada* (way of truth), *Theragāthā* (psalms of the brethren, *Therīgāthā* (psalms of sisters) and these isolated verse which are not classed amongst the *suttas*.

5. *Udāna* (solemn or solemn utter)

The extend of other *Udāna* it is identified with the *Aṅga* bearing the same name. The collection 82 *suttas* that has come down to us as a separated word. All *Udānas* are considered the authentic teaching of **the Buddha**. The *Udāna* included in nine fold divisions probably refers to some of the inspired sayings found and scattered through out the Pāli.

6. *Itivuttaka* (brief sayings)

These are the 112 discourses which commence with the phrase, thus the Blessed One has said, *Itivuttaka* is one fifteen books that comprises the *Khuddaka Nikāya*.

7. *Jātaka* (legends of Bodhisattva in previous birth)

These are the 547 birth stories related to **the Buddha** in connection with his previous birth.

8. *Abbhūtadhamma* (description of supernormal power)

These are few discourses that deal with wonderful and marvelous things, as for example, the *3. Acchariyaabbhutasuttaṃ* of the *Majjhima Nikāya* (*Uparipaṇṇāsa Pāḷi – Suññatavaggo*).

9. *Vedalla* (the message in the form of questions and answers.)

Vedalla – These are the pleasurable discourses, such as *Culla Vedalla, Mahā Vedalla* (*Majjhima Nikāya* No. 43, 44), *Sammā Diṭṭhi Sutta* (*Majjhima Nikāya* No. 9), etc. in some of these discourses, the answers given to certain questions were put with a feeling of joy.

The term *Navāṁgasatthusāsana* is found in the canonical texts and in the commentaries to indicate the entire words of **the Buddha**. This term is not covered without giving elaboration. The early text referred to concept of the *Veranjakandha, Vinaya Piṭaka*. Pāli text in which **Buddha** preached the *Dhamma* was as follows:

1. *Sutta*
2. *Geyya*
3. *Veyyākarana*
4. *Gātha*
5. *Udāna*
6. *Itivuttaka*
7. *Jātaka*
8. *Abbhūtadhamma*
9. *Vedalla*

Ven. Buddhaghosa explains these as follows:

The dual *Suttavibhaṁga,* the *Niddesa*, the *Khandhakas* and the *Parivāra*, the *Maṅgala sutta*, the *Ratana sutta*, the *Nālaka sutta*. *Tuvattaka sutta* of the *Sutta Nipāta* and any other words of the *Tathāgata* bearing the name of *'sutta'* should be regarded as *'Suttas'*. All the *suttas* with verses should be understood as *'Geyya'*. In particular, all the chapters with verses in the *Saṁyutta Nikāya* form *Geyya*. The entire *Abhidhamma Piṭaka, Sutta* without verses and any other words of **Buddha** that are not included in the eight parts should be understood as *'Veyyākarana'*, exposition. *Dhammapada*, *Thera gātha* and *Therī gātha,* those pieces of the *Sutta Nipāta* are not called *'Suttas'*, and entirely in verse should be known as *'Gātha'*. Eighty-two *suttas* connected with verses due to knowledge and joy should be understood as *'Udāna'*. One hundred and twelve *suttantas* finishing with this verse:

»*Ayampi attho vutto bhagavatā, iti me sutanti.*« - „Thus was it said by **the Blessed One**."

etc. should be understood as *Itivuttaka* (the 'Thus-said'). Five hundred and fifty birth stories beginning with the *Apannaka* constituted the *Jātaka*. All *suttantas* connected with wonderful and marvelous things from **ven. Ānanda**, should be understood as *Abbhūtadhamma*. All *suttantas* in the form of questions asked through repeated attainment of delight and understanding, such are *suttas*: *Cūlavedalla*, *Mahāvedalla*, *Sammādiṭṭhi*, *Sakkapañhā*, *Saṁkhārābhajaniya*, *Mahāpuññāma* should be understood as *Vedalla.*

In these statements we find some confusion. For instance, *Maṅgala sutta* and *Ratana sutta* are related to *Suttas*, while all *suttas* preached in verse are known as *Gātha.* Actually, *Maṅgala sutta* and *Ratana sutta* are preached in verses. So, it is likely to admit that *Sutta* and *Geyya* are the same each(?) other(?). In my opinion, as long as we look upon weakness of someone, that will be endless. What is truth to him, what is not, what is truth or untruth, let it be.[1]

QUESTION: EXAMINE THE *NAVĀṂGA SATTHU SĀSANA*

The Buddhist literature was divided into nine *angas,* or „parts," which became known as *Navāṁga Satthu Sāsana*. This is also called „*Navāṁga Buddha Sāsana*, the nine-fold teaching of the Buddha, i.e. the nine divisions of the Buddhist scriptures took place according to their form and style. They are:

1. *Sutta* (the teaching of **the Buddha** mostly in prose)
2. *Gātha* (verses)
3. *Geyya* (instruction in mixed prose and verse)
4. *Itivuttaka* (brief sayings)
5. *Veyyākarana* (expositions, commentaries)
6. *Udāna* (ecstatic utterances)

1 This reminds me the ascetic **Bellaṭṭhiputta** ;-).

7. *Jātaka* (legends of **Bodhisatta** in his previous births)
8. *Abbhūtadhamma* (description of supernatural power)
9. *Vedalla* (message in the form of questions and answers)

It can be mentioned here that this Nine-Fold-Division is not regarded as the nine-fold classification of the literature. It only refers to nine types of composition in the literature. These various forms were compiled.

The division of the teachings of **the Buddha** into nine *angas* or „limbs" dates back to very early times. *Navāṁga Sattu Sāsana* is a term used synonymously with the terms *Buddha-vacana, Pā-vacana* or *Dhamma-vinaya* to denote the teachings of **the Buddha** collectively (*Majjhima nikāya*), *Alagadhupama sutta* mentions this first division of the *Buddha-vacana* portion *Alagadhupama sutta.*

The list of nine limbs of the *Buddha-vacana* is a mere description of literary types and not a division of textual compartment. It does not refer to nine different groups or literature but to nine types of composition to be found in the collections of the ancient Buddhism. In a single *sutta* or *suttanta* there may be portions, which can be described as these nine parts. This list of works of a far later data is deviously inserted by the compilers. On the other hand, we see here a very old tradition, going back to the time of **the Buddha**, with regard to the classification of the *Buddha-vacana,* meaning or sense of which had gone into obscurity at the time of constitution of the canon in its present form.

The difficulty seems to come down to us within these nine categories of the various texts of the canon. Even though the great commentator **ven. Buddhaghosa** seems to have met with the same difficulty in his attempt to do so. His explanations of *Navāṁga* show his difficulty in discriminating any particular section of the canon as corresponding to the *Navāṁga*. It is interesting to note in his exposition that for two of the nine *angas*, *Vedalla* and *Abbhūtadhamma,* he could not find any work or group of works which could be classified under these headings and so he named some *suttas* as coming under them. This is because by the time **ven. Buddhaghosa** began to record the *Theravāda Dharmapravaracana* mentioned in the book of *Abhidhamma samuccaya* and *Mahāvyutpatti*.

»*Mjj*(?)-*Idhekacco pulla putto, dhammanpariya punanti, suttaṃ, geyyaṃ, veyyakaranaṃ, gātha, udānaṃ, itivuttakaṃ, jātakaṃ, abbhutadhammaṃ, vedallanti...*«

The basic means of nine-fold dispensation and its commentarial interpretation – *Navāṁga-Satthusāsana* (lectured by ven. Uparatana) (original by ven. Nai Soma)

It has been divided **Buddha's** teaching into nine as '*angas*' in the commentary of **Buddhaghosa**; *Samantapāsādika*, *Atthasālinī* and *Sumaṁgalavilāsinī*. The list of nine-fold divisions has been mentioned in several places of Pāli canon. It is mentioned about these nine *angas* in *Alagadūpama sutta*, in *Aṁguttara nikāya* and *Veranjakanda* of *Pārājika Pāḷi*, but it is not mentioned in any place that *angas* are nine in number. It is very clearly mentioned about these nine *angas* in the canonical of *Dīpavamsa* from Sri Lanka:

»*Sabbe pañcasatā therā navaṁgaṃ jinasāsanaṃ,*
Uggahetvāna vācesum buddhasetthassa santike.«
»*Suttaṃ geyyaṃ veyyākaranaṃ gāthūdānitivuttakaṃ,*
Jātakabbhūta vedallaṃ navaṁgaṃ sattusāsanaṃ.«

According to above mentioned verses of the report of first council, we can understand that **Buddha's** *sāsanā* is ninefold. Those nine *angas* are:

(1) *Sutta* (the teaching of **the Buddha** mostly in prose)
(2) *Geyya* (instruction in mixed prose and verses)
(3) *Veyyākarana* (expositions, commentaries)
(4) *Gāthā* (verses)
(5) *Udāna* (ecstatic utterances)
(6) *Itivuttaka* (brief sayings)
(7) *Jātaka* (legends about **Bodhisatta's** previous births)
(8) *Abbhūtadhamma* (description of supernatural power)

(9) *Vedalla* (message in the form of questions and answers)

From the above definition is quite clear that the commentator have taken the nine limbs as representing the entire word of **the Buddha**. However, the following observation should be surely taken into the extend of exam definition. There are three elects in counting:
1. The *Udāna* is defined as a text with complexes of 82 discourses, but actually *Udāna Pāḷi* consists of only 80 discourses.
2. The number of *Itivuttaka* is given as 110, but actually the number of discourses of *Itivuttaka Pāḷi* is 120 but there are 122 in *Samantapāsādikā.*
3. The *Jātaka* are given as 550, but actually there are only 547. The reason is not known, perhaps they may be in as advent taintless entire into commentarial remarks.

The *aṅgas Udāna*, *Itivuttaka* and *Jātaka* have been definitely with the *Khuddaka* text. They are not incorporated in the *Udāna Pāḷi*, *Itivuttaka Pāḷi* and *Jātaka Pāḷi*. The *angas* of *sutta* are defined as *Ubhatovibhaṁga, Khandhaka* and *Parivāra* with traditional texts *Ubhatovibhaṁga, Khandhaka* and *Parivāra* which are the source contents of the *Vinaya Piṭaka*.

The limb of *Veyyākarana* is taken as represent duly the entire *Abhidhamma Piṭaka*. The *Abhidhamma Piṭaka* was completed after the third council, but **Buddhaghosa** included the whole *Abhidhamma Piṭaka* comply since seven books into *Veyyākarana*. It is clear that two *Piṭakas* out of *Tipiṭaka* come under two *aṅgas* (*Sutta* and *Veyyākaraṇa*), only very few remain for other seven *angas*. This remark is a good riving(?) that the commentator was not sure of this classification and also there is no legal ground classification left out in the *Veyyākarana*. On the other hand, there are discourses which were recognized as *Veyyākarana* in the discourses themselves. Like for an example, the first sermon of **the Buddha** is *Veyyākarana* as it is given in the *Mahāvagga*.

QUESTION: WRITE A CRITICAL NOTE ON *NAVĀṄGA SATTU SĀSANA* (NINE-FOLD DIVISION)

The Buddhist literature was divided into nine *aṅgas* or 'parts', which became known as '*Navāṅga Sattu Sāsana*'. This is also called *Navāṅga Buddha Sāsana* – the Nine-fold Teaching of **the Buddha**. The Nine-fold Division of the Buddhist scriptures took place according to their form and style. They are:

1. *Sutta*	4. *Gāthā*	7. *Jātaka*
2. *Geyya*	5. *Udāna*	8. *Abbhūtadhamma*
3. *Vyākarana*	6. *Itivuttaka*	9. *Vedalla*

It can be mentioned here that this Nine-fold Division is not regarded as the nine-fold classification of the literature. It only refers to nine types of composition in literature. This various forms were found in Buddhist literature at that time when the Buddhist scriptures were compiled.

The division of the teachings of **the Buddha** into the nine *aṅgas* or limbs dates back to very early time. *Navāṅga Sattu Sāsana* is a term used synonymously with the term *Buddhavacana*, *Pāvacana* or *Dhamma-Vinaya* to denote the teachings of **the Buddha** collectively. *Majjhima Nikāya, Alagaddūpama Sutta* mentions this first division of the *Buddhavacana*. While speaking about the method by which the *Dhamma* was learnt by the people and their purpose in doing so, **the Buddha** himself stated as describing the *Dhamma* as consisting of the nine limbs, *aṅgas*.

A person who possesses great learning(?) is said to be one who has heard much of the Nine-fold Division of the teaching. In a single *sutta* or *suttanta* there may be portions, which can be described as these nine parts. This list of works of a far later data is obviously inserted by the compilers. On the other hand, we see here a very old tradition, going back to time of **the Buddha**, with regard to the classification of the *Buddhavacana*, meaning or sense of which has gone into obscurity at the time of constitution of the canon in its present form.

The difficulty seems to lie in the attempt to include within these nine categories the various texts of the canon as they have came down to us, some of which are compositions of the later date. Even the great commentator, **ven. Buddhaghosa**, seems to have met with the same difficulty in his attempt to do so. It is interesting to note in **Buddhaghosa's** exposition that for two of the nine *aṅgas*, *vedalla* and *abhūtadhamma* he could not find any work or group work, which could be classified under these headings and so he named some *suttas* as coming under them. This is because by the time **ven. Buddhaghosa** began to record the *Theravāda* commentarial tradition, the real significance of the early *Navāṅga* classification, whose existence is echoed even in the very words of the *Tathāgata,* was lost.

With the intention of giving canonical and antique authority to their texts, Sanskrit schools of Buddhism even added three more terms to these nine limbs. They are: *nidāna, avadāna* and *upadesa,* making a total of twelve, mentioned in the book *Abhidharma Samuccaya* and in *Mahāvyutpatti*.

In this way many other opinions have been formed from different angle concerning the *Navāṅga Sattu Sāsana*.

Mention how the Navāṅgasatthusāsana plays an important role in the field of Buddhist literature - with the ideas of many scholars. (original by ven. Nārasīha)

Navāṅgasatthusāsana

It is to be noted that before the compilation of *Tipiṭaka* the Buddhist literature was divided into nine *vaggas* known as *Navāṅgasatthusāsana*, the nine-fold teaching of **the Buddha**. They are *Sutta*, *Geyya*, *Veyyākaraṇa*, *Gāthā*, *Udāna*, *Itivuttaka*, *Jātaka, Abbhūtadhamma* and *Vedalla*. It can be mentioned that this nine-fold division was found in the Buddhist literature when the Buddhist scriptures were compiled in the ancient time. Even though *Navāṅgasatthusāsana* is not accounted in *Tipiṭaka*, all of this texts of *Navāṅgasatthusāsana* is still in use until on.[2]

One of the scholars who gave an account on *Navāṅgasatthusāsana*, **D.J Kalupahana**, said that the nine-fold division of the teaching of **the Buddha** dates back to very early time and its term is used synonymously as the term *Buddhavacana* and *Dhamma-Vinaya.* A person, who possesses great learning of Buddhist knowledge, heard of the nine-fold division of **the Buddha's** teaching too. After studying this *Navāṅgasatthusāsana* one can analyze and criticize the philosophy in the field of Buddhist literature. But some information in the *Navāṅgasatthusāsana* is to take part in the *Tipiṭaka*.(?)

The *Sutta* section of *Navāṅgasatthusāsana* mentions the works of *Vinaya Piṭaka*, such as *Mahāvagga* as well as works of *Suttanta Piṭaka*, such as *Dīgha Nikāya* and so on. The *Geyya* section also mentions the same what the *Sutta* section with similarity to the stanzas there. While *Veyyākaraṇa* section then starts to speak in terms of *Abhidhamma Piṭaka, Gāthā* section also explains the verses of the *Dhammapada*, *Suttanipāta* etc. **Buddhaghosa** also showed the different points between the *Sutta* section and *Gāthā* section, hence it is very important to use the Pāli word when writing(?). *Udāna*, moreover, identifies the separate 82 *suttas* of the Pali canon.[3] Nevertheless, *Itivuttaka* section is said to be a collection of 112 *suttas* which came from the verses of the teaching of **the Buddha** and it also gives stories of the disciples of **the Buddha** such as their previous births and so on. When, *Jātaka* section talks about 500 *Jātaka* stories as the category of the previous lives of **the Buddha**, *Abbhūtadhamma* also gets a difficult position when it is stated that there are all the *suttas* connected with wonderful and marvelous phenomena and events. Apart from what was mentioned above, the last

2 The *suttas* either all of them or most of them are included in *Tipiṭaka*. The term '*Navāṅgasatthusāsana*' is known to the *Tipiṭaka* as well, just for example see the *Alagaddūpama Sutta*.

3 The Pāli Canon's *Udāna* consists of (exactly) 80 parts. It is to be remembered, that the *Udāna* of *Navāṅgasatthusāsana* contains 82 parts.

one, *Vedalla* introduces how to make the correct words in corruption of the verses from the Sanskrit words.(?)[4] All of *Navāṅgasatthusāsana* was compiled by the **Buddhaghosa** who made the reference source from the original **Buddha's** teaching.

666NAVANGA SATTHU SASANA:

The Buddhist literature was divided into nine Angas or parts which became known as Navanga-Sutthu-Sasana. This is also called Navanga-Buddhasasana (the nine fold teaching of the Buddha), i.e. the nine divisions of the Buddhist scriptures took place according to their form and style. They are:

1. sutta-(the teaching of the Buddha mostly in prose). The are the short, medium, and long discourses expounded by the Buddha on various occasions, such as Mangala-Sutta(discourses on blessings), Rattana-Sutta(the jewel discourses), Metta-sutta(discourses on good will), etc. according to the commentary the whole Vinaya Pitaka is all so included in this division.
2. Geyya(instruction in mixed prose and verse. These are discourses mixed with Gattha or verse, such as the Sagatthavagga of the Samyutta Nikaya.
3. Veyyakarana (exposition or commentaries. The whole Abbhidhamma-pitaka, discoursed without verse, and everything that not included in the remaining eight divisions belong to this class.
4. Gattha (verse). These included verse found in the Dhammapada(way of truth), Taragatha (psalms of the brethren) Therigattha(psalms of sisters), and these isolated verses which are not classed amongst the Sutta.
5. Udana ecstatic utterances, these are the paeans of joy, found in the Udana one of the divisions of the Kuttanikaya .
6. Itivuttaka brief saying, these are the 112 discourses which commence with the phrase, thus the blessed one has said, Itivuttaka is one fifteen books that comprise the Khuddakanikaya
7. Jataka-legends of Buddhisatva in previous births. These are the 547 birth-stories related by the Buddha in connection with his previous birth.
8. Abhutadhamma- (description of supernatural power. These are the few discourses that deal with wonderful and marvelous things, as for example the Acchariya-Abhuthadhamma sutta of the majjhima nikaya(No. 123).
9. Vedalla- (message in the form of questions and answers. It can be mentioned here that this nine-fold division is not regarded as the nine- fold classification of the literature. It only referred to nine types of composition in the literature. These various forms were found in the Buddhist literature at that time when the Buddhist scripture were compiled.

The division of the teaching of the Buddha into nine angs or limbs dates back to very early time. Navanga-sasann is a term used synonymously with the terms Buddha-vacana, pavacana or dhamma vinaya to denote the teachings of the Buddha collectively (Majjhimanikaya). Alagadhupam Sutta mentions this first division of the Buddha vacana portion Alagaddupama Sutta.

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4 This is very strange explanation of what is *Vedalla* section. According to my knowledge, *Vedalla* is the message in the form of questions and answers.These are the pleasurable discourses, such as *Culla Vedalla, Mahā Vedalla* (*Majjhima Nikāya* No. 43, 44), *Sammā Diṭṭhi Sutta* (*Majjhima Nikāya* No. 9), etc. In some of these discourses, the answers given to certain questions were put with a feeling of joy.

The list of nine limbs the Buddhavacana is a mere description of literary types and not a division of textual compartment. It does not referent groups of literature but to nine types of composition to be portions, which can be described as this nine parts “this list of works of a far later data is deviously inserted by the compilers”. On the other hand, we see here a very old tradition, going back to the time of the Buddha, with regarded to the classification of the buddhavacana, meaning or sense of which had gone into obscurity at the time of constitution of the canon in its present form.

The difficulty seems to come down to us within these nine categories the various texts of the canon. Even though the great commentator Ven. Buddhaghosa seems to have met with the some difficulty in his attempt to do so. His explanation of Navanga show his difficulty in discriminating any particular section of canon as corresponding to the Navanga. It is interesting to note in his explanation that for two of the nine Angas, vedalla and Abhuttadhamma, he could not find any work or group of works which could be classified under these headings and so named some Suttas as coming under them. This is because by the time Ven. Buddhaghosa began to recorded the Theravada-dharmma pravaracana, mention in the book of Abhidhamma Samuccaya and Mahavyutpatti.

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by Ven. P.Santa

666Write a critical note on Navanga sattusana{nine fold division}?

The Buddhist literature was divided into nine angas or parts, which became known as Navangasattu sasana. This is also called Navangabuddhasasana the nine-fold teaching of the Buddha. The nine-fold division of the Buddhist scriptures took place according their form and style. They are: 1sutta 2geyya 3veyyakrana 4gatha 5udana 6itivutaka 7jataka 8abbhutadhamma 9vedalla.
It can be mentioned here that this nine-fold division is not regarded as the nine-fold classification of the literature. It only refers to nine types of composition in literature.
This various forms were found in Buddhist literature at that time when the Buddhist scripture were compiled. The division of the teaching of the Buddha into the nine angas or limps dates back to very early time.
Navangasattusasana is a term used synonymously with the term Buddhavaccana,pavacana or dhammavinaya to denote the teachings of the Buddha collectively.
MajjhimanikayaAlagaddupamasutta mentions this first division of the buddhavacana. While speaking about the method by which the dhamma was learn by the people and their purpose in doing so, the Buddha himself stated as describing the dhamma as consisting of the nine limps,angas.
A person who possesses great learning is said to be one who has heard much of the nine-fold division of the teaching. In a single sutta or suttanta, there may be portions, which can be described as there nine parts. This list of works of a far later data is obviously inserted by the compilers.

On the other hand we see here a very old tradition, going back to time of the Buddha with regard to the classification of the duddhavacana, meaning or sense of which has gone into obscurity at the of constitution of the canon in its present form. The difficulty seems to lie in the attempt to include within these nine categories the various texts of the canon as they have came down to us, some of which are composition of the later date. Even the great commentator,Ven buddhaghosa seems to have met with

the same difficulty in his attempt to do so.
It is interesting to note in buddhaghosa's exposition that for two of the nine angas,vedalla and abbhutadhamma, he could not find any work or group of work, which could be classified under these headings and so he named some suttas as coming under them.
This is because by the time Ven buddhaghosa began to record the theravada commentarial tradition. The real significance of the early navanga classification, whose existence is echoed even in the very words of the Tathagata was lost. With the intention of giving canonical and antiquity and authority to their texts sankrit schools of buddhism even added three more terms to these nine limbs.they nidana,avadana and upadana making a total of twelve, mentioned in the books{abhidhamma..
in this way many other opinions have been formed from different angle concerning the navangasattusasana. S

666Discuss the modern views on the chronology of the Suttapitaka

Sutta pitaka is one of the three divisions of the Pali canon, the other two being the Vinaya pitaka and the Abhidhamma pitaka. The Sutta pitaka consists of five Nikaya, the fifth generally held to be a later collection. The five Nikayas are Dhiga, Majjhima, Samyutta, Anguttara and Khuddaka. These Nikayas contain material belonging to different strata, early and late in time. Many scholars have attempted to construct some kind of chronology for the suttapitaka. However, yet there is no consensus on this issue among the modern scholars.

A.B.Keith considered this task impossibility. Then Franke is of that the Dighanikaya is a unitary literary composition. Directly opposed to Frake's is that of P.V.Bapat who says that there are three different literary strata in the Dighanikaya. This shows how diverse the views of modern scholars are on this issue.

Regarding the whole of Sutta pitaka Herman Oldenberg says that the earliest expression of Dhamma must have been in dogmatic paragraphs consisting of such formulae as the Four Noble Truths, Twelve Nidanas etc. But scholars such as G.C. Pande consider this view untenable.

Two other views of two noteworthy modern scholars are that of T.W.Rlys Davids and B.C.Law. Rhys Davids in his Buddhist India says that the four Nikayas had been put together out of older material at a period about half-way between the death of the Buddha and the accession of Asoka. He goes on to give the following order of evolution of the canon.

1. Simple statements of doctrine now found in identical words, n paragraphs or verses revering in all the books
2. Episodes found in identical words in two or more of the existing books
3. The Silas, the Parayana, the octades, the Patimokkha

4. The Digha, Majjhima, Samyutta and Anguttara Nikayas.
5. The Suttanipata, the Thera-Their gathas, the Udanas and the Khuddaka Patha
6. Suttavibhaya and the Kandhakas
7. The Jatakas and the Dhamamapadas
8. The Niddesa, Itivuttakas and the Patisambhida
9. The Peta and the Vimanavatthu, the Apadanas, Cariya pitaka, and the Buddhavamsa
10. The Abhidhamma books, the last of which is Kathavatthu and the earliest probably the Puggalapannatti

Thus according to his the four major Nikayas fall in to the middle period. B.C. Law, too, argues similarly but his stratification shows important. Regarding the 3rd strata B.C. Law says that includes Silas, the Parayana groups of (16) poem without prologue, the Atthaka group of (4) or (16) poems and this Sikkhapadas.

With regard to the Sutta pitaka he groups the Dighanikaya Vol-I, with the other three Nikayas and places volume-II and III along with Thera-Therigatha, Jatakas etc.

G.C. Pande in his monumental work Studies in the origin of Buddhism evaluates all these views and attempt to present another stratification identify and arranging the Suttas in some chronological order. However, more of these are final and therefore the question is still debated.

According to canonical and non-canonical literature, three Buddhist Councils were held after the demise of the Buddha to draw up the canonical texts and the creed in their pure form.

The Pali canon is a gradual process, the evidence can be sought back in the canon itself. The Cullavagga of Vinaya Pitaka mentions the 1st and 2nd Councils as Vinaya or Dhamma vinaya councils; Abhidhamma is not mentioned. However, it is stated in the Mahavajsathat one of the text of Abhidhamma, the Kathavatthu, is mentioned at time of the 3rd council.

Even the Nikayas itself is not fixed in an authentic form at the 1st council, some additions have been added in the later time. For instance, the Subba Sutta (No. 10) of Digha Nikaya and Gopaka-moggallana Sutta (No. 108) of Majjhima Nikaya state specifically in their introductory material that they took place "not long after" the Buddha 's death. And there are discourses such as the Madhura Sutta and Ghotamkha Sutta of Majjhima Nikaya (No. 84 & 94) involving monks other than Ananda in which the text itself inform us that the conversation took place after the Buddha's demise. Another Sutta, the

Bakkula Sutta (No. 124) of Majjhima Nikaya in which Bakkula himself asserts that he has been a monk for eighty years. If Bakkula becomes a monk just after the formation of the Sangha, thus this sutta might have took place 35 years after the closing of the 1st council.

According to Cullavagga XI, the five Nikayas were questioned during the 1st council. Thus, the Theravada has a belief that Khuddaka Nikaya was rehearsed during the First Council. However, the existence of the Khuddaka Nikaya at the time of the First Council still remains to be proved.

It is mentioned in the Sumangalavilasini that both the Vinaya and the 4 nikayas were handed to their bhanakas during the 1st Council, but the Khuddaka Nikaya has not been mentioned any such handing-over. Instead, there were Jataka-bhanakas and Dhammapada-bhanakas, but no Khuddaka Nikaya bhanakas.

Besides the problem of the existence of the Khuddaka Nikaya during the First Council, there are also various views regarding the number and the order of texts in the Khuddaka Nikaya.

The Samantapasadika states that Vinaya Pitaka and the Abhidhamma Pitaka and all the teachings of the Buddha not included in the remaining 4 Nikayas are regarded as forming the Khuddaka Nikaya.

According to the Sri Lanka tradition, there are 15 texts in the Khuddaka Nikaya, in Burmese tradition there are 19 texts, but in the Siamese tradition, there are only 7 texts; in the Saddharmaratnakaraya, 12; the Dharmaguptika vinaya 13; and in the Saratthadipani 14. Thus the number of the texts are obvious differ, so is the order. It is obvious that the texts of the khuddaka Nikaya are not chronologically ordered in the early sources.

It is quite obvious that the reference made to the order of Nikayas resulted in various opinions and has drawn much attention of the scholars.

Therefore with regard to the views of the chronology of Sutta Pitaka, there are two arguments put forwards by 2 modern scholars: T.W. Rhys Davids and Bimala Churn Law.

According to Rhys Davids the four Nikayas had been put together of older material at a period about halfway between the death of the Buddha and the accession of Asoka. In his Buddhist India, he has given a chronological table of Buddhist literature from the time of the Buddha to the time of Asoka which is as follows:

1. The simple statements of Buddhist doctrine now found, in identical words, in paragraphs or verses recurring in all the books.
2. Episodes found, in identical words, in two or more of the existing books.
3. The Silas, the Parayana, the Octades, the Patimokkha.

4. The Digha, Majjhima, Avguttara, and Samyutta Nikayas.
5. The Sutta Nipata, the Thera and Therigathas, the Udanas, and the Khuddakapatha.
6. The Suttavibhavga and the Khandhakas.
7. The Jatakas and the Dhammapadas.
8. The Niddesa, the Itivuttakas, and the Patisambhida.
9. The Peta and Vimana Vatthus, the Apadanas, the Cariya-pitaka, and the Buddhavajsa.
10. The Abhidhamma books; the last of which is the Kathavatthu and the earliest probably the Puggala-pabbatti.

However, according to B.C. Law the chronology of Buddhist literature from the time of the Buddha to the time of king Asoka which is as follows:

1. The simple statements of Buddhist doctrine now found in identical works in paragraphs or verses recurring in all the books.
2. Episodes found in identical works in two or more of the existing books.
3. The Silas, the Parayana group of sixteen poems without the prologue, the Atthaka group of four or sixteen poems, the Sikkhapadas.
4. Digha, Vol. I, the Majjhima, the Samyutta, the Avguttara, and earlier Patimokkha code of 152 rules.
5. The Digha, Vols. II and III, the Thera-therigathas, the collection of 500 Jatakas, Suttavibhavga, Patisambhidamagga, Puggalapabbatti and the Vibhanga.
6. The Mahavagga and the Cullavagga, the Patimokkha code completing 227 rules, the Vimanavatthu and Petavatthu, the Dhammapada and the Kathavatthu.
7. The Cullaniddesa, the Mahaniddesa, the Udana, the Itivuttaka, the Sutta Nipata, the Dhatukatha, the Yamaka, and the Patthana.
8. The Buddhavajsa, the Cariya-pitaka, and the Apadana.

9. The Parivarapatha

10. The Khuddakapatha

Sutta Piṭaka (lectured by ven. Mahindaratana, given by ven. Kevala) May 2010

In ancient India, recitation and memorizing were regarded as the only means for the preservation of the record. From the *Vedic* period it is known that prescription was followed in early period in India.

Though the succession of the teachers (*ācariya paramparā*), **the Buddha's** speeches, sayings, discourses and conversations were handed down orally. Considering the various problems arisen in the Order, the first Buddhist council was arranged by the leading disciples after three months of the passing away of **the Buddha**.

In this council, the *Dhamma* and *Vinaya* were settled; at that time, there was no separate existence of the *Abhidhamma Piṭaka*. It was considered as the part of the *Dhamma*. It is to be noted here that the traditional teachings of **the Buddha** was then collected under the two principal divisions, which were then known as *Dhamma* and *Vinaya*.

Then, the second Buddhist council was held after hundred years. At this council, the rules of morality as well as the violation of *Vinaya* were discussed. There was no mention of the *Abhidhamma* at this council either.

Then, the third Buddhist council was held about more than two hundred years after **the Buddha's** *Mahā Parinibbāna*. At this council, the *Abhidhamma* was established in the Buddhist world as a separate *piṭaka* and is regarded as a part of the canon. The Buddhist scriptures are called '*Tipiṭaka*'. The *Tipiṭaka* is divided into three parts: *Vinaya, Sutta* and *Abhidhamma* (or Discipline, Discourses and Metaphysics). The *Vinaya Piṭaka* contains the laws and regulations or the Buddhist precepts, great code of monastic discipline.

The *Sutta Piṭaka* consists of sermons preached by **the Buddha** Himself and His disciples. In the *Abhidhamma Piṭaka* we find various doctrines of Buddhism from the metaphysical point of view. It should be mentioned here that the Buddhist literature of *Hīnayāna* or *Theravāda* was in the language of Pāli. And *Pāli Tipiṭaka* of the *Theravāda* was known as the earliest and most complete selection of the Buddhist literature.

Like *Theravāda*, *Sarvāstivāda* has its own canonical literature, but it is in mixed Sānskrit or 'Buddhist Sānskrit'. The *Sammītiyavāda* also had their own canonical literature in upper(?) braces(?). *Mahāsāṅghikas'* canonical literature was in *Prākrit*. *Mahāsāṅghika* has five divisions in their canonical literature, and they are as follows:

1. *Sutta*
2. *Vinaya*
3. *Abhidhamma*
4. *Prakīrṇaka*
5. *Dharni*(?)

The *Sutta Piṭaka* is the collection of the doctrinal expositions, which are large and small. It includes prose,

dialogues, legends, *pīty* (joyful) sayings called *Udāna* and verses. It is written in prose and verse. It has five *Nikāyas*, namely:

1. *Dīgha Nikāya*
2. *Majjhima Nikāya*
3. *Saṃyutta Nikāya*
4. *Aṅguttara Nikāya*
5. *Khuddaka Nikāya*

Dīgha Nikāya

As many scholars believe that the *suttas* are the first doctrine of **the Buddha**, Discipline (*Vinaya*) and Higher *Dhamma* (*Abhidhamma*) also have been included there.

According to five divisions of *Sutta Piṭaka*, the names given to those five *Nikāyas* consider their surface characteristic. The long discourses were placed in *Dīgha Nikāya*. **The Blessed One** paid his attention not only to supra-mundane life or prosperous mundane life, He spread His teachings in various ways, addressing various kinds of social statuses of society.

In the *Sumaṅgalavilāsinī*, commentary on *Dīgha Nikāya* of **Buddhaghosa**, is mentioned why it is called the *Dīgha Nikāya*. There are many long discourses preached by **the Buddha** in the *Dīgha Nikāya*, hence it is called the *Dīgha Nikāya*. We can see the *suttas* like the *Sāmāññaphala Sutta*, *Mahāparinibbāna Sutta* and so on as very long *suttas*.

The *Dīgha Nikāya* can mainly be divided into three divisions as *vaggas* or chapters:

a) *Sīlakkhandhavagga*

b) *Mahāvagga*

c) *Pāṭhikavagga*

Out of 34 *suttas* in *Dīgha Nikāya*, 30 are in *Sīlakkhandhavagga*. In this chapter, **the Buddha** had taught lay people and monks about morality. Here, the morality is again divided into few stages, gradually:

a) *Cūla Sīla*

b) *Majjhima Sīla*

c) Mahā Sīla

When we examine this chapter carefully, it seems that it possesses teachings on morality, concentration and wisdom. These qualities are the principal tenets of **the Buddha's** teaching.

Majjhima Nikāya

The *Majjhima Nikāya,* 'Middle Discourses' of **the Buddha**, is one of the major collections in the *Sutta Piṭaka* (basket of discourses) belonging to the Pāli canon. The title literally means 'the middle collection' and it is so called because the *suttas* contained are generally of middle length, compared with the *Dīgha Nikāya*.

The *Majjhima Nikāya* consists of 152 *suttas,* these are divided into three divisions called 'sets of fifty' (*paṇṇāsa*) in Pāli language. The last set actually contains 52 *suttas*. Within each part, the *suttas* are further grouped into chapters or divisions. Therein each group has ten *suttas*. But the next to the last division, called the *Vibhaṅga Vagga*, contains 12 *suttas*. The names assigned to those divisions are often derived solely from the title of their opening *suttas* or in some case of pair of *suttas*.

This *nikāya* discusses all points of Buddhism. Its *suttas* refer to the life of Buddhist monks, the *Brāhmaṇa* sacrifices, various types of ascetic practices and **the Buddha's** relation with Jain people and social, political conditions prevailing at that time. This *nikāya* mentions the Four Noble Truths of Buddhism, the doctrines of forms of action, refutation of the sould theory and different types of meditation instructions.

In the *Majjhima Nikāya* we don't meet **the Buddha**, only in his role as head of the Order. Repeatedly, we see Him engaged in dialogues with people from many different strata or groups of ancient Indian society: with kings and princesses, with Brahmins and ascetics, with simple religious and erudite philosophers.

It is not **the Buddha** alone, who appears in the *Majjhima Nikāya* in all the teachings. Among the 152 *suttas,* 9 *suttas* are spoken by **ven. Sāriputta**, the general of the *Dhamma*. **Ven. Ānanda**, personal attendant of **the Buddha**, during the last 25 years of his life, delivered 7 *suttas* out of those 152. Seven *suttas* participate in many more.(?) 4 *suttas* are spoken by **ven. Mahā Kaccāyana**, 2 *suttas* by the second chief disciple, **ven. Moggallāna**.

The Five *Nikāyas* (*Dīgha, Majjhima* and *Saṃyutta* only)

As many scholars believe, the *suttas* were the first discourses of **the Buddha** and the discipline and the deep or the highest *Dhamma* (*Abhidhamma*) also have been included there. According to the five divisions, the names were given to the five *nikāyas* considering their surface characteristic. The long formulas were included in the *Dīgha Nikāya*.

Dīgha Nikāya

In the *Dīgha Nikāya* we can see the *suttas* like *Sāmaññphala Sutta*, *Mahāparinibbāna Sutta*, which are very long. The *Dīgha Nikāya* can be divided into three divisions as chapters or *vaggas*:

1. *Sīlakkhandha Vagga*
2. *Mahā Vagga*
3. *Pāṭhika Vagga*

Out of the 34 *suttas* there, 13 *suttas* are in *Sīlakkhandha Vagga*. In this *vagga* **the Buddha** taught about morality for lay people and monks. The morality is also divided into few stages, gradually – a) *Cūḷa sīla*, b) *Majjhima sīla* and c) *Mahā sīla / Adhi sīla*.

Mahā Vagga is the second chapter of *Dīgha Nikāya*. *Mahā* means 'great' and *vagga* means 'chapter'. Many of the *suttas* begin with the name *mahā* in this chapter. *Mahānidāna Sutta, Mahāparinibbāna Sutta* and *Mahāsatipaṭṭhāna Sutta* are some of them.

The *Pāṭhika Vagga* begins with the *Pāṭhika Sutta*. Therefore, it was called as *Pāṭhika Vagga*.

The first *sutta* of *Dīgha Nikāya* is *Brahmajāla Sutta*. The main purpose of this *sutta* is to give an account on religious views which existed contemporary to **the Buddha** in India.

Majjhima Nikāya

The *Majjhima Nikāya* is mentioned as the second division of the *Sutta Piṭaka*. It is called 'Middle Collection'. Most of the *suttas* there refer to the refutation of others' views.[5] This *nikāya* has three volumes:

1. *Mūlapaṇṇāsaka* (50 *suttas*)
2. *Majjhimapaṇṇāsaka* (50 *suttas*)
3. *Uparipaṇṇāsaka* (52 *suttas*)

This *nikāya* discusses all the points of Buddhism. Its *suttas* refer to the life of Buddhist monks, the *Brāhmaṇic* sacrifices, various types of ascetic practices, **the Buddha's** relationship with Jains and the social and political condition during **the Buddha's** life. This *nikāya* also mentions the Four Noble Truths of Buddhism, the doctrine of **Buddha's** law of action (law of *kamma-vipāka*), refutation of soul theories and different types of meditation.

Samyutta Nikāya

The *Sutta Piṭaka's* third *nikāya* is *Saṃyutta Nikāya*. The *suttas* of this collection are concise, prosaic discourses. It deals with legends, fairies[6], gods and devils. *Saṃyutta Nikāya* consists of 56 groups or *saṃyuttas* and all these groups are summarized into five *vaggas*:

1. *Sagāthā Vagga* 2. *Nidāna Vagga* 3. *Khandha Vagga*	4. *Saḷāyatana Vagga* 5. *Mahā Vagga*

5 I would argue that it is rather *Dīgha Nikāya* which deals with other views.

6 I have never heard about fairies in connection to **the Buddha** or **the Buddha's** teaching.

Suttanta Piṭaka (Discourses) (lectured by ven. Mahindaratana) (original by ven. Samnang Phy) (2009)

The *Suttanta Piṭaka* is a collection of the discourse in their entirety delivered by **the Buddha** on various occasions. (A few discourses were delivered by some of the distinguished disciples of **the Buddha**, such as the venerable **Sāriputta**, **Mahā Moggallāna**, **Ānanda**, etc.. as well as some narratives are also included in the books of the *Suttanta Piṭaka*.) The discourses of **the Buddha** compiled together in the *Suttanta Piṭaka* were expounded to suit different occasions, for various persons with different temperaments. Although the discourses were mostly intended for the benefit of *Bhikkhus*, and deal with the practice of the pure life and with the exposition of the Teaching, there are also several other discourses which deal with the material and moral progress of the lay disciples.

The *Suttanta Piṭaka* brings out the meaning of **the Buddha**'s teachings, expresses them clearly, protects, and guards them against distortion and misconstruction. Just like a string which serves as a plume-line to guide the carpenters in their work, just like a thread which protects flowers from being scattered or dispersed when strung together by it, likewise by means of *suttas*, the meaning of **Buddha**'s teachings may be brought out clearly, grasped and understood correctly and be given perfect protection from being misconstrued.

The Suttanta Piṭaka is divided into five separate collections known as Nikāya. They are Dīgha Nikāya, Majjhima Nikāya, Samyutta Nikāya, Aṅguttara Nikāya and Khuddaka Nikāya.

Sutta Piṭaka (original by ven. Hunny)[7]

The *Sutta Piṭaka* is a collection of all the discourses as they were entirely delivered by **the Buddha** on various occasions. A few discourses delivered by some of distinguished disciples of **the Buddha**, such as **ven. Sāriputta**, **ven. Mahā Moggallāna**, **ven. Ānanda** etc. As well as some narratives were also included in the book of the *Sutta Piṭaka*. The discourses of **the Buddha** compiled together in the *Sutta Piṭaka* were expounded to suit different occasion, for various persons with different temperaments.

Although the discourses were mostly intended for the benefit of *bhikkhus*, and deals with the practice of the pure life and with the exposition of the teaching, there several other discourses deal with the material and moral progress of the lay disciples. The *Sutta Piṭaka* brings out the meaning of **the Buddha's** teaching, expresses them clearly, protects and guards them against distortion and misconstruction, just like a string which serves as plumb-line to guide the carpenters in their work, just like a thread which protects flowers from being scattered or dispersed when strung together by it, likewise, by means of *sutta*, the meaning of **Buddha's** teaching may be brought out clearly, grasped and understood correctly and given perfect protection from being misconstrued.

This *Sutta Piṭaka* is divided into five separate collections known as *nikāya*, among are:
1. *Dīgha nikāya* (collection of long discourses)
2. *Majjhima nikāya* (collection of middle-length discourses)
3. *Saṁyutta nikāya* (collection of kindred sayings)
4. *Aṁguttara nikāya* (collection of discourses arranged in according with number)
5. *Khuddaka nikāya* (small collection)

In the *Sutta Piṭaka* are also found not only fundamentals of the *Dhamma* meaningful applicable to daily life. All observances and practices are practical steps in **Buddha's** noble path of eight constituents lead to spiritual purification at three levels, they are:
1. *Sīla* (moral purity through right conduct)
2. *Samādhi* (purity of mind through concentration – *samathā*)
3. *Paññā* (purity of insight through *vipassanā* meditation)

To begin with it, one must make the right resolution to take refuge in **the Buddha**, to follow the **Buddha's** teaching and to be guided by the *Saṁgha*.

The first disciples who made the declaration of faith in **the Buddha** and committed themselves to follow his teaching were the two merchant brothers, **Tapussa** and **Bhallika**, they were traveling followed by 500 carts, when they saw **the Buddha** in the vicinity of the Bodhi tree after his enlightenment. The two merchants offered him honey-rice cakes. According to their offering and thus breaking the fast he had imposed on himself for seven weeks, **the Buddha** made them his disciples by letting them recite after him:

»*Buddhaṁ saranaṁ gacchāmi*,
Dhammaṁ saranaṁ gacchāmi.«

This recitation became the formula of declaration of faith in **the Buddha** and his teaching. Later when the *Saṁgha* became established, the formula was extended for the third commitment:

»*Saṁghaṁ saranaṁ gacchāmi*.«

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7 This lecture is actually an excerpt from the introduction to *Suttanta Piṭaka* in the book „Guide to *Tipiṭaka*“ from Burmese **U Ko Lay**. To be precise, this lecture is excerpt from pages 34 and 35 of that book.

Suttanta Piṭaka (lectured by ven. Uparatana) (original by ven. Nai Soma)

Piṭaka means „basket, which is contained in *Tipiṭaka*:“ *Sutta Piṭaka*, *Vinaya Piṭaka* and *Abhidhamma Piṭaka*. Of these, *Sutta Piṭaka* is considered to consist of five *Nikāyas*. These are:

1. *Dīgha nikāya*
2. *Majjhima nikāya*
3. *Samyutta nikāya*
4. *Aṁguttara nikāya*
5. *Khuddaka nikāya*

They are the „collections of *suttas*“ or „*suttantas*“ i.e. of speeches and dialogues of **the Buddha**.

The *Sutta Piṭaka* is the chief source of our knowledge of the *Dhamma*. It is therefore often directly called *dhamma* as opposed to *Vinaya*. The *Dīgha nikāya* is 34; it is divided into three parts (*vagga*):

1. *Sīlakkhandhavagga*
2. *Mahāvagga*
3. *Patikavagga*

The most important *sutta* of *Dīghanikāya* is the *Mahāparinibbāna sutta* which is a running description of the events of the last weeks of **the Buddha**.

The *Majjhima nikāya* „middle collection“ contains *suttas* of middle length. Their value is very unequal; some belong to the most beautiful pieces in the canon. The number of *suttas* in *Majjhima nikāya* is 152, divided into three groups of fifty:

1. *Mūlapaṇṇāsa*
2. *Majjhimapaṇṇāsa*
3. *Uparipaṇṇāsa*

And the rest: there are 7762 discourses in *Samyutta nikāya* and *Aṁguttara nikāya* contains 9557 discourses. The *Khuddaka nikāya* is a collection of 15 books of texts.

The numbers of *Baṇavara Dīgha nikāya* are 64. The numbers of *Baṇavara Majjhima Nikāya* are 80. The number of *Baṇavaras Samyutta Nikāya* and *Aṅguttara Nikāya* are 100 and 120 respectively. The number of *Baṇavaras* of *Khuddaka Nikāya* is not mentioned in the Pāli commentary. The number of *Baṇavaras* increased by 20 as mentioned above. The division into *Baṇavara* is also done logically, because there are 120 *Baṇavaras* of *Anguttara Nikāya* which has 9557 *suttas*. When *Dīgha Nikāya* has only 34 discourses with 64 *Baṇavara* and the problem that had to look it.(?) The number of discourses in *Samyutta Nikāya* and *Aṅguttara Nikāya*. These are 100 and 120 *Baṇavara*.

When these questions are examined one should not forget that the person/previous(?) versions of *Saṃyutta Nikāya* and *Aṅguttara Nikāya* were accepted that were none to the commentated. The commentated do not speak of any elation or any section that were lost as for as these two *nikāyas* were concerned. The first group is called *Catunekāyika Bhikkhu*. The other group is called *Pancanekāyika Bhikkhu*. This group that there were *Bhikkhus* who consider that the fifth *nikāyas* did not belong to authority as the other *nikāyas*. The *Khuddaka Nikāya* contains fifteen books that were defined as:

»*Pannarasappavādo Khuddaka nikāya*.«

According to this definition *Khuddaka nikāya* is 15-fold:

1. *Khuddakapāta*
2. *Dhammapada*
3. *Udāna*
4. *Itivuttaka*
5. *Suttanipāta*
6. *Vimānavatthu*
7. *Petavatthu*
8. *Patisambhidā Magga*
9. *Theragāthā*
10. *Therīgāthā*
11. *Jātaka*
12. *Niddesa*
13. *Apadāna*
14. *Buddhavaṁsa*
15. *Cariyāpiṭaka*

This is *Khuddaka nikāya*. In this figure the commentary said that there are 84000 units of the *Dhammas* in the entire *Tipiṭaka* out of which 2000 units are of the disciples. But they were preached according to the guidelines provided by **the Buddha**.

666Sutta pitaka

The sutta pitaka is a collection of all the discourses in their entirely delivered by the Buddha on various occasions. A few discourses delivered by some of distinguish disciples of the Buddha, such as the venerable Sariputta, Maha Mogallana, Anana, etc. as well as some narratives are also included in the book of the Sutta pitaka. The discourses of the Buddha compiled together in the Sutta pitaka were expound to suit different occasion, for various persons with different temperaments.

Although the discourses were mostly intended for the benefit of bhikkhus, and deals with the practice of the pure life and with the exposition of the teaching, there several other discourses deal with the material and moral progress of the lay disciples. The Sutta pitaka brings out the meaning of the Buddha's teaching, expresses them clearly, protect and guards them against distortion and misconstruction, just like a string which senses as plumb-line to guide the carpenters in their work, just like a thread which protects flowers from being scattered or dispersed when strung together by it, likewise, by means of Sutta, the meaning of Buddha's teaching may be brought out clearly, grasped and understood correctly and given perfect protection from being misconstrued.

This Sutta pitaka is divided into five separate collections known as Nikaya, among are: 1- Dighanikaya (collection of long discourses) 2- Majjhima nikaya (collection of middle, length discourses) 3- Samyutta nikaya (collection of kindred sayings) 4Anguttara nikaya (collection of discourses arranged in according with number) 5Khuddaka nikaya (small collection). In the Sutta pitaka are also found not only fundamentals of the Dhamma meaningful applicable to daily life.

All observances and practices which practical steps in Buddha's noble path of eight constituents lead to spiritual purification at three levels. they are: 1-Sila moral purity through right conduct 2- Samadhi purity of mind through concentration(samatha) 3- Panna purity of insight through vipassana meditation. To begin with, one must make the right resolution to take refuge in the Buddha, to follow the buddha's teaching, and to be guided by the Sangha.

The first disciples who made the declaration of faith in the Buddha and committed themselves to follow his teaching were the two merchant brothers, Tassa and Bhallika , they were traveling with their follows in five hundred carts when they saw the Buddha in the vincinity of the Bodhi tree after his enlightenment. The two merchants offered him honey-rice cakes. According to their offering and thus breaking the fast he had imposed on himself for seven weeks, the Buddha made them his disciples by letting them recite after him. Buddham saranam gacchami, dhammam saranam gacchami.

This recitation became the formula of declaration of faith in the Buddha and his teaching. Later when the Sangha become established, the formula was extended do include the third

commitment: Sangham saranam gacchami. 467

By ven santa

Suttanta Piṭaka and sayings of the Buddha, sayings of the disciples (lectured by ven. Uparatana) (original by ven. Tezaniya)

According to commentator »*Sabbampi etaṁ buddhavacanaṁ.*« That means that all doctrines in the *Tipiṭaka* were delivered by **Buddha** himself. But when we discuss that idea with care of attention we can understand that there are teachings in *Tipiṭaka* not only by **the Buddha**, but also by his famous great disciples. Also when we examine *Sumaṅgala Vilāsinī* and *Samantapāsādika Aṭṭhakathā* we can find as following what sayings of **the Buddha** and sayings of the disciples are:

»*Dvasiti buddhato gamhi dvesahassani bhikkhuto, saturasiti sahassani ye me dhama pavattita.*«

That means, that out of these 84 000 *dhammakkhandha*, 83(?) *dhammās* were delivered by **Buddha** and 2000 *dhammās* by his disciples. While we examine *nikāyas*, we can see that there are many sayings of other disciples, who associated with **the Buddha** very closely and others such as kings, *Devas* and *Brahmās*.

However, **the Buddha's** teachings and the disciples' have been accepted by the *Theravāda* tradition. This is too difficult to distinguish **the Buddha's** teachings from the disciple's. There are few, which can be recognized as teaching not belonging to the Buddha *Tipiṭaka*. *Parivāra Pāḷi* is considered as not **the Buddha's** teaching. Almost all of *Abhidhamma Piṭaka* are accepted as teaching of composition of *Abhidhammika Thera/Theras*(?).

Many schools try to show *Kathāvatthu Pakarana* as a book of **ven. Moggaliputtatissa Thera**. They explain, that **ven. Moggaliputtatissa Thera** composed *Kathāvatthu Pakarana* by the method given by **Buddha**. We examine as we known there are 34 *suttas* or discourses in the *Dīgha Nikāya* at least five of them were discourses preached by the disciples in *Dīgha nikāya*, these are *Subha sutta* by **ven. Ānanda,** *Pāyāsirājaññā Sutta*[8] by **ven. Kumārakassapa**, *Sampasādanīya, Saṅgīti, Dasuttara* by **ven. Sāriputta**, *Ātānāti Sutta* by four great gods approached to **the Buddha**.

There are 152 *suttas* of *Majjhima Nikāya*, out of 25(?) were preached by disciples: *Mahā Hatthipadopama sutta, Ratha Vinīta sutta, Mahāvedha, Anaṁgana, Sammādiṭṭhi* were delivered by **ven. Sāriputta**. *Gopakamoggallāna, Bāhitaka, Sandaka, Sekka* these were delivered by ven. **Ānanda**. *Matupiṭaka* was delivered by **ven. Mahā Kaccāyana**, approved by **Buddha**. *Maratajjaniya, Anumāna* by **ven. Moggallāna**, *Bahuvedaniya* by **Udayi**; *Ghatamakha* by **Udena**; *Bhikkhu by bhikkhu Anuruddha* (?) by **ven. Anuruddha**.

In the *Khuddaka Nikāya, Thera Gāthā* and *Therī Gāthā* were all delivered by the men and female disciples. *Vimānavatthu* and *Petavatthu* were composed by **ven. Moggallāna**. The *Niddesa* was consented as a text composed by **ven. Sāriputta** and *Paṭisaṃbhidāmagga* is also assigned to **ven. Sāriputta**. In fact, half of the *Khuddaka Nikāya* text represented the verses of disciples.

Besides that there are many questions presented to **the Bddha** and *Bhikkhus* by various gods. But examined above examples we have to accept the order-ships of many *suttas* go to disciples. The *Theravāda* tradition has made a great effort to attribute all the *Tipiṭaka*. *Kathāvatthu Pakarana* also has considered as **Buddha's** teaching even what we usually know as *sāvaka's* teaching:

»*Moggaliputtatissa thera idaṁ kathāvatthu pakaranaṁ desento attano nanyena na desito, bhagavata dinnanayena thapitamatikaya desitatta idaṁ kathāvatthu pakaranaṁ buddhabhāsitaṁ nāma jātaṁ.*«[9]

The disciples preached all complain/sermons(?) not according to their own knowledge, but according to the guide provided by **Buddha**. The *Madhupiṇḍika sutta* in *Majjhima Nikāya* is given as an example. It was preached by **Buddha**. When monks wanted to know the details of what **the Buddha** taught they met **ven. Mahā Kaccāyana** and requested him to irrigate/interrogate(?). **ven. Mahā Kaccāyana** explained it. So the present *Madhupiṇḍika Sutta*[10] is(?) stands(?) nothing but the explanation of **ven. Mahā Kaccāyana**. But commentator says it should be regarded explanation of **the Buddha**, the reason given for it is, that it was not **ven. Mahā Kaccāyana's** explanation.

Therefore, *Madhupiṇḍika Sutta* is *'buddha vacanaṃ'*. But in some places **the Buddha** has appreciated **ven. Mahā Kaccāyana**. In the *Madhupiṇḍika* of *Majjhima Nikāya* there is:

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8 *Dīgha Nikāya – Mahāvaggapāḷi*

9 I did not find this anywhere in my sources, but in *Vinaya Piṭaka – Sāratthadīpanī Ṭīkā* I have found this: »*Teneva hi tatiyasaṅgītiyañca moggaliputtatissattherena bhāsitampi kathāvatthuppakaraṇaṃ buddhabhāsitaṃ nāma jātaṃ, tatoyeva ca attanā bhāsitampi subhasuttādi saṅgītiṃ āropentena āyasmatā ānandattherena ‘‘evaṃ me suta’’nti vuttaṃ.*«

10 *Majjhima Nikāya – Sīhanāda Vagga*

»*Etadeghaṁ bhikkhave mama sāvakanaṁ bhasitassa vitharena atthaṁ vibhajanaṁ yadidaṁ mahā kaccāyano.*«

In the *Aṭṭhasalīni Nidānakathā*:

»*Bhantitaṁ kho bhikkhave mahā kaccāyano yadikareyyaṁ etamatthaṁ patiphujedya ahampi evamevaṁ bhyakaredya yadidṁ mahā kaccāyano.*«

But according to the tradition we have to accept that there was historical process by talking the sermon of the disciples and the *Dhamma* of **the Buddha**.

Sayings of the Buddha and sayings of the disciples as found in the *Sutta Piṭaka*

(lectured by ven. Uparatana) (original by ven. Nai Soma)

It is believed that the whole *Tipiṭaka* was delivered by **Buddha** himself, and therefore the aim of that concept is to give the historical importance to the *Dhamma*. According to the commentator:

»*Sabbampi etaṃ buddhavacanaṃ evaṃ caturāsītisahassamidaṃ buddhavacanaṃ.*«

The whole **Buddha** *vacana*; all 84000 *Dhammakhandas* were preached by **Buddha** himself but when we examine *Sumaṁgalavilāsinī* and *Samantapāsādikā*, we can recognize sayings of the disciples of **the Buddha**.

»*Dvāsīti buddhato gaṇhiṃ dve sahassāni bhikkhuto; caturāsīti sahassāni, ye me dhammā pavattino*.«

This means, that out of 84000 *Dhammakhandhas* 82000 *Dhammakhandhas* were delivered by **the Buddha** and 2000 *Dhammakhandhas* by his disciples. But when we examine *nikāyas*, there are many sayings of others also. In addition to the words of disciples who associated with **the Buddha** very closely, there are words of the king *devas* and *brahmins* also in the *Sutta Piṭaka* as we mentioned earlier.

It is very clearly seen that there are at least five discourses preached by the disciples in *Dīgha nikāya*, these are *Subha sutta* by **ven. Ānanda**, *Pāyāsirājañña Sutta*[11] by **ven. Kumārakassapa**, *Sampasādanīya, Saṅgīti, Dasuttara* by **ven. Sāriputta**, *Ātānāti Sutta* by four great gods approached to **the Buddha**.

In *Majjhima nikāya*, the *Sammā diṭṭhi*, *Gulissāni*, *Dhanañjāni*, *Saccavibhaṁga*, *Mahāgosinga*, *Anāthapindikovāda*, *Channovāda* were delivered by **ven. Sāriputta**. The *Gopakamoggallāna*, *Bāhitika*, *Sandaka*, *Sekha*, *Atthakanāgara*, *Anumāna suttas* were delivered by **ven. Ānanda**. *Madhura*, *Uddesavibhaṁga*, *Madhupindika suttas* were delivered by **ven. Mahākaccāyana**. *Māratajjaniya*, *Anumāna* were delivered by **ven. Moggallāna**, *Bahuvedaniya* by **ven. Udāyi**, *Ghatamakkha* by **ven. Udena**, *Bakkula* by **ven. Bakkula** and *Anuruddho* by **ven. Anuruddha**.

Theragāthā and *Therīgāthā* were delivered by male and female disciples, *Vimānavatthu* and *Petavatthu* are supposed to have been delivered by **ven. Moggallāna** and *Patisambhidāmagga* is asigned to **ven. Sāriputta**. In fact, half of the *Khuddaka nikāya* texts represent words of the disciples. The *Mundarājavagga* of *Aṁguttara nikāya* was preached by the disciples, because **the Buddha** had been denied(?) when(?) this(?) chapter(?) delivered(?) to(?) **ven. Sāriputta**.(?)

Nakulapitu chapter of *Samyutta nikāya* was delivered by **ven. Sāriputta** to the group of *Paccābhūmaka bhikkhus*. The *suttara* of *Avijjāvagga* is a discussion of **ven. Sāriputta** and **Mahākoṭṭhita**. The *suttas* of *Salāyatana* chapter preached by **Bindorabhāradvāja**, **Ānanda**,(?) **Kaccāyana** to the householder of Udena **Ghosita Lohicca** respectively,(?) besides there were many questions from *bhikkhus* and gods who inquired **the Buddha**.

The commentarial remark is based on the assumption of the *Theravāda* tradition. It says that most of

11 *Dīgha Nikāya – Mahāvaggapāḷi*

the words of the disciples could be attributed to **the Buddha** on the basis and they preached according to the guidelines of **Buddha**. The examples of the *Madhupiṇḍika sutta* were preached by **Buddha** but the details were explained by **Mahākaccāna** to the monks and so it is the *Buddha-vacana*. But according to the tradition we have to exist(?) that there was a historical process by taking the sermon of the disciples as the sermon of **the Buddha**.

Suttanta Piṭaka and the teachings of disciples

When we consider the whole *Tipiṭaka*, almost all the doctrines are mentioned as the **Buddha's** teaching. The object of this trail is to give authority to the *Tipiṭaka*. Normal texts also had been accepted. All doctrines in the *Tipiṭaka* are the **Buddha's** teaching:

»*Sabbampi etaṁ buddha vacanaṁ.*«

But when we discuss that idea in a critical manner, we can understand that there are teachings in *Tipiṭaka* not only from **the Buddha** but also from his famous great disciples. this idea can be found in the *Sumaṁgalavilāsinī* and *Samantapāsādikā Aṭṭhakathā* with the following words:

»*Dvāsīti buddhato gannho dvesahassāni bhikkhuto,*
Caturāsīti sahassāni ye me dhammā pavattito.«

The meaning is: „There are 82 000 *dhammakkhandha* from **the Buddha** and 2 000 *dhammakkhandha* belonging to his disciples.“ The commentary shows that both together there are mixed 84 000 *dhammakkhandha*. there one of the measurement had been used to measure the teaching in *Tipiṭaka*. Even though we cannot distinguish the kinds of the *dhammakkhandha*, this problem was not solved in Buddhist literature. However, **the Buddha's** teaching and the disciples' had been accepted in *Theravāda* tradition. this is too different(?) to recognize **the Buddha's** teaching and his disciples'. There are a few fields which can help us to recognize which teaching does not belong to **the Buddha** in *Tipiṭaka* (*Cullavagga Pāḷi* 11-12 *Capāta*, *Pañcasattikakhandhaka* and *Sattasattikakhandhaka*), *Parivāra Pāḷi* is not **the Buddha's** teaching. Almost all of *Abhidhamma Piṭaka* are accepted as teachings of composition of *Abhidhammika Theras*.

They like to attribute this authorship of *Abhidhamma* to **Katyayanitutra**, **Kauśtila**, **Wgusera**, **Devaśārma**, **Pūrna**, **Sāriputta** and **Moggallāna** etc. many schools try to show *Kathāvatthu Pakarana* as a book of **ven. Moggallānaputtatissa Thera**. They explained that **ven. Moggallānaputtatissa Thera** composed *Kathāvatthu Pakarana* with the method given by **the Buddha**:

»*Iti sattarā diññānayena ṭhapitamātikāya desitattL imaṁ kathāvatthu pakaranaṁ buddhabhāsitaṁ nāma jātaṁ.*«

There are a lot of disciples' teaching in *Tipiṭaka*, *Majjhima Nikāya* and more than half of *Khuddaka Nikāya* belongs to the disciples. In *Dīgha Nikāya* there are 34 *suttas*. *Subha sutta* of **ven. Ānanda Thera**, *Pāyāsirājañña sutta* of **ven. Kumārakassapa Thera**, *Sampasādanīya sutta*, *Saṁgīti sutta* and the 3 *suttas* from **ven. Sāriputta Thera**. Other discourses were given authorship to **the Buddha's** disciple.(?) There are 152 *suttas* in *Majjhima Nikāya*. *Mahā Hatthipadomapa sutta*, *Raṭhavinīta sutta*, *Mahāvedalla sutta*, *Anāthapiṇḍikovāda sutta*, *Samādhi sutta*, *Channovāda sutta*, *Cheka sutta* were preached by **ven. Sāriputta Thera**. *Gopakamoggalāna sutta*, *Bhāhitika sutta*, *Santdka*(?)*, Cheka sutta* and *Aṭhakanagara sutta* are from **ven. Ānanda** and *Madhura sutta* and *uddesa Vibhaṁga Madhupiṇḍika* of **ven. Mahā Kaccāyana**. Some other *suttas* were attributed to disciples.

According to the scholars *Maratajjmiya sutta* and *Anumāna sutta* also belongs to one of **the Buddha's** disciples. According to some Eastern scholars, *Dīgha* and *Majjhima Nikāyas* are from **the Buddha**. Commentary also have made a strong effort to the *Madhupiṇḍika sutta*.(?) once, **the Buddha** started to preach on defilement and went back without explaining. Monks wanted to know the meaning why **the Buddha** preached shortly. Then they went to **ven. Mahā Kaccāyana Thera** and asked him to describe in detail. **Ven. Mahākaccāyana Thera** described them something and he said

that they rather should go to **the Buddha**.This way some of the distiples' *suttas* are approved to be from **the Buddha** and they are considered as **the Buddha's** teaching. There are a lot of *suttas* which are approved to be from **the Buddha**.

there are only a few *sāvaka suttas* in *Aṁguttara Nikāya*. however, *Muṇdarāja Vagga* of *Aṁguttara Nikāya* is considered to be a later development of the *Dhamma*, because **Muṇdarāja** ruled in India after **the Buddha's** passing away. The *Theravāda* tradition has made a great effort to attribute all the *Tipiṭaka*.(?) *Kathlvatthu Pakarana* is also considered as **the Buddha's** teaching even though we usually take it for *sāvaka's* teaching.

»*Moggaliputtatissa thero idiṁ kathāvatthu pakaraṇaṁ deseṇto attano ñāṇena na desito bhagavatā dinnanayena ṭhapitamātikāya desitattā idiṁ kathāvatthu pakaraṇaṁ buddha bhāsitaṁ nāma jātaṁ.*«

Dīgha Nikāya (lectured by ven. Mahindaratana) (original by ven. Samnang Phy) (2009)

As among scholars believed that the suttas are the first discourse of **the Buddha**, Disciplines and deep *Dhamma* or the highest *Dhamma* (Abhi*Dhamma*) also have been included there. According to five divisions of the *Sutta Piṭaka*, the names were given to those five *Nikāyas* as considering their surface characteristics. The long formula (*sutta*) was included to the *Dīgha Nikāya*. According to the *Sumaṅgallavilasinī*, the commentary of *Dīgha Nikāya* of **Buddhaghosa**, it mentions there that why it is called the *Dīgha Nikāya*; there are many very long *suttas*, which were preached by **the Buddha** in *Dīgha Nikāya*. So it is called the *Dīgha Nikāya*.

Yes, it is true, we can see the *sutta* like *Sāmaññaphala* (the Fruits of the Life of a *samaṇa)* in the *Dīgha Nikāya* and *Mahāparinibbāna* (the Great Passing) in the *Mahā Vagga*, etc. are very long *suttas*. The *Dīgha Nikāya* mainly can be divided into three divisions as chapters or *vaggas*. They are:

1) *Sīlakkhanda Vagga* (Division Concerning Morality)
2) *Mahā Vagga* (the Large Division)
3) *Pāthika Vagga* (the Division beginning with the discourse on the *Pāthika*, the Naked Ascetic)

1) Out of 34 *suttas*, 13 *suttas* are in *Sīlakkhanda Vagga.* In this chapter **the Buddha** talks about the morality of lay people and monks; the morality is also divided into three stages in gradually, *Culla sīla, Majjhima sīla* and *Upari* or *Mahā sīla*. When we examine this chapter very carefully, it seems that it is expected the morality (*Sīla*), concentration (*Samādhi*) and wisdom (*Paññā*); these three qualities are the principle teaching of the Lord **Buddha**.

The first *sutta* in this *vagga* is called *Brahmajāla* which can be explained into English as the "The Net of Perfect Wisdom or the Excellent Net." According to **Rhys Davids**, it is the Perfect Net; **the Buddha** himself, in the *sutta*, refers to its others. Alternative titles which are *Atthajāla* – the Net of Advantages, *Tamonajāla* – the Net of Doctrine and *Diṭṭhijāla* – the Net of Views. The main purpose of this *sutta* is given an account of Religious heritage views, which were existed contemporary to **the Buddha** in India. The *Brahmajāla Sutta*, further, mentions various systems of life arts, handicraft, folklore, anthropology sports, and the pass time of sacrifices which were different types of professions of the people. Anthropology, astrology, arithmetic, accountancy, royal policy, medicine, architecture, and so on. The **Blessed One** has paid his attention on as super life well as prosperous. He had spread his preaching in various directions representing several of social status of society.

2) *Mahā Vagga* is the second chapter of the *Dīgha Nikāya*, means "Great" and *Vagga* means "Chapter". The ten *suttas* in this division are some of the most important ones of the *Tipiṭaka*, dealing with historical and biographical aspects as well as the doctrinal aspects of Buddhism. The most famous *sutta* is the *Mahāparinibbāna Sutta* which gives an account of the last days and the passing away of **the Buddha** and the distribution of his relics. *Mahāpadāna Sutta* (the Great Discourse on the Lineage) which deals with brief account of the last seven **Buddha**s and the life story of the **Vipassī Buddha**. Doctrinally important are the two *suttas*: the *Mahānidāna Sutta* which explains the Chain of Cause and Effect, and the *Mahāsatipaṭṭhāna Sutta* (the Greater Discourse on the Foundations of Mindfulness) dealing with the four Methods of Steadfast Mindfulness and

practical aspects of Buddhist meditation, etc. these are only some of them.

3) Pāthika Vagga begins with Pāthika likewise, it was called Pāthika Vagga. This division is made up of eleven shorter discourses of a miscellaneous nature. They deal with the Buddha's rejection of wrong and severe asceticism practiced by followers of many sects; they deal also with the periodical evolution and dissolution of the universe, the accounts of Universal Monarch and the thirty-two physiognomic characteristics of a great man. There is one discourse, Siṅgīti and Dasuttara, are discourses given by the Venerable Sāriputta and they contain lists of doctrinal terms classified according to subject matter and numerical units. The style of their composition is different from the other nine suttas of the division.

Dīgha Nikāya

The Pāli canonical literature consists of three *Piṭakas*. The word *Piṭaka* means a basket containing manuscripts. It is preserčved in three systematic collections:

1. The *Vinaya Piṭaka*
2. The *Sutta Piṭaka*
3. The *Abhidhamma Piṭaka*

The Buddha's teachings are contained in the *Sutta Piṭaka* which consists of five *nikāyas* or 'collections', namely: *Dīgha Nikāya, Majjhima Nikāya, Saṃyutta Nikāya, Aṅguttara Nikāya* and *Khuddaka Nikāya*. Here an account of onyl the *Dīgha Nikāya* is given.

Dīgha Nikāya is regarded as the first book of the five *Sutta Piṭakas*. The *Dīgha Nikāya*, which is a collection of longer discourses deals with various subjects of Buddhism. It is divided into three sections, which are:

1. *Sīlakkhandha*
2. *Mahāvagga*
3. *Patheyya*

It has thirty-four *suttas*.

The first *sutta* in the first book of *Dīgha Nikāya* is called the *Brahmajāla Sutta,* which means 'Excellent Net'. The *Brahmajāla Sutta* refers to sixty-two wrong views and the various doctrinal and philosophical speculations in vogue at that time. The second, *Sāmañ̃aphala Sutta* states the doctrines of the six heretical teachers and the benefits derived in an ascending order by a monk of the Buddhist *Saṅgha*.

Some other *suttas* such as the 11th – *Kevaḍḍha Sutta* discuss the practice of miracles and shows that **the Buddha** was superior to the gods headed by **Brahma** in as such as he alone was able to answer a question which gods were not able to. And the *Kassapasīhanāda Sutta* speaks of various ascetic practices prevalent during the time of **the Buddha** while the ninth introduced us to the type of discourses usually delivered to the wanderers etc.

The first *sutta* of the second volume is the *Mahāpadāna*, which discussed the lives of the seven *Buddhas* whose aqrrival took place before **Gautama Buddha**. It mentions in detail the life of **Vipassī**, who was the first of the seven previous *Buddhas*. The *mahāparinibbāna Sutta* is the 16th *sutta* of the *Dīgha Nikāya*. It is regarded as the best *sutta* of the *Dīgha Nikāya*. It deals with **the Buddha's** last days and his last speeches and sayings and gives an account of the past greatness of Kusinagara etc. The *Mahā Satipaṭṭhāna Sutta* deals with the path of mindfulness.

The 3rd volume contains eleven *suttas*, of which the first four deal mainly with non-Buddhist views and ascetic practices etc. The last two *suttas* summarize the teachings of **the Buddha** as in the *Aṅguttara Nikāya*. Of these, the *Dasuttara*, which is the last, follows the catechetical method.

QUESTION: DISCUSS DISCOURSES OF THE *DĪGHA NIKĀYA* IN *SUTTANTA PIṬAKA* AND HOW BUDDHIST ASPECTS IN THESE *SUTTAS* AS ESSENTIAL.

Dīgha Nikāya

As for the teachings of **the Buddha**, many scholars believed that the *suttas* were the first discourses of **the Buddha** and that discipline or *Vinaya* and the deep *Abhidhamma* also have been included in the *sutta* collection. According to five *nikāyas* of the *Suttanta Piṭaka, Dīgha Nikāya* is the long formula or discourse. The commentary of *Dīgha Nikāya* is named as '*Sumaṅgalavilāsinī*' compiled by **Buddhaghosa**. In *Dīgha Nikāya* there are many long *suttas*, such as *Sāmaññaphala Sutta* and *Mahāparinibbāna Sutta*, which were preached by **the Buddha**. The *Dīgha Nikāya* can be divided into three divisions, namely *Sīlakkhandhavagga*, *Mahāvagga* and *Pāṭhikavagga*.

Of them, first is *Sīlakkhandhavagga* where 13 *suttas* out of the 34 are dealing with morality *(sīla)* of people and monks. The morality is also divided into three states as *cūla sīla*, *majjhima sīla* and *mahā sīla.* When we carefully examine the teachings on morality in this chapter, it seems to be connected with concentration (*samādhi*) and wisdom (*paññā*). These three qualities are the principle of teaching of **the Buddha**. Again, in *Bramajāla Sutta* of the same *vagga*, **the Buddha** explained to some *Samaṇas* and *Brāhmaṇas* who adhered to and asserted their wrong views in eighteen different ways.

Mahāvagga as the second part consists of the longest discourses. Hence the word *mahā* is used in this *vagga.* Here *mahā* means great, big and long, and *vagga* means chapter. After combining the words *mahā* and *vagga*, it comes as *Mahāvagga*, the greatest, biggest and longest chapter. The *suttas* of the *Mahāvagga* are *Mahāpadāna Sutta*, *Mahānidāna Sutta* and *Mahāparinibbāna Sutta* etc. and from those *suttas*, we can learn about the life story of **the Buddha**, about the last days of **the Buddha** and about the distribution of His relics. *Mahāsatipaṭṭhāna Sutta* of this *vagga* deals with the four methods of steadfast mindfulness and practical aspects of Buddhist meditation.

Beginning with *Pāṭhika Sutta*, the third *vagga* of *Dīgha Nikāya* is called *Pāṭhikavagga*. In *Pāṭhikavagga* where are *suttas* such as *Pāṭhika Sutta*, *Cakkavatti Sutta* and *Siṅgā Sutta,* the Buddha shows the wrong views practiced by many followers from different sects, describes the thirty-two physiognomic characteristics of the king *Cakkavatti,* the universal monarch, and addresses the duties of the world between parents and son, teacher and pupil, monk and layman, owner and slave and so on.

MAJJHIMA NIKĀYA **(LECTURED BY VEN. MAHINDARATANA) (ORIGINAL BY VEN. SAMNANG PHY) (2009)**

The *Majjhama Nikāya* is mentioned as the second book of the *Sutta Piṭaka* and also it is one of the major parts of. It is called "The Middle Collection or The Collection of Discourses of Medium Length." It is so called because the *suttas* it contains are generally, of Middle Length, compared with the longest suttas of the *Dīgha Nikāya*. Most of suttas of *Majjhima Nikāya* refer to the refutation of the views of others.

The *Majjhima Nikāya* consists of 152 *suttas*; these are divided into three parts called "*Paṇṇasa* - sets of fifty" though the last set actually contains 52 suttas within each part. The suttas are further grouped into chapter or divisions "*vagga*' of 10 *suttas* each. The next to the last division "*Vibhaṅga*

vagga" contains 12 suttas. The name assigns to those divisions considering their title of opening suttas or some cases, pair of *sutta*.

Naturally, the greatest number of these discourses in the *Majjhima Nikāya* addresses to the *piṭaka*. The monks since they lived in close proximity to the master. In the *Majjhima Nikāya* we don't meet **the Buddha** only in his rules as the head of the Order; repeatedly, we see him engaged in living dialogue with people from many different strata (sing. stratum) of ancient India society like; kings, princes, *Brāhmaṇs*, ascetics, simple inhabitants and erudite philosophers.

It is not **the Buddha** alone who appears in the *Majjhima Nikāya*, the role of his teaching and work also introduced as to the accomplish disciples who carried on the transmittance of his teachings. Of 152 *suttas* in the connection are spoken by the **ven**. **Sāriputta**, general of *Dīgha Nikāya*, by the **Ānanda**, **the Buddha**'s personal attendant, during the last 25 years of his life, delivered *suttas* and participated in many more and four suttas were spoken by the **ven**. **Mahākaccāyna** and two by the Second Great chief disciples, the **ven**. **Mahāmoggallāna**.

666Majjhima Nikāya

There are hundred fifty-two Suttas in the Majjhima Nik1ya. These Suttas are divided into three groups. There are fifty Suttas in one group. There are many Suttas have been the same name with the only difference as C3la and Mah1 for example:

Mah1 Gosinga - C3la Gosinga
Mah1 Gopalaka - C3la Gopalaka
C3la Saccaka - Mah1 Saccaka
C3la Vedalla - Mah1 Vedalla

In these manner, there are many Suttas arrange in pairs. The Mah1 vision it is usually longer than a C3la but not always.

In the Majjhima Nik1ya there are some Suttas, which we called Ov1da Sutta. In this sutta we observe advice given.

(1) An1thapintikov1da
(2) Cannav1da
(3) Nandokov1da
(4) CularAhulov1da

In these Suttas we observe advice given to various people. Once the Buddha gave advise to An1thapindika who was the chief lay disciple of the Buddha. The Buddha once advised Canna who was very stubborn not to commit suicide. The Buddha advised Nanda about the impermanence of sensual pleasure. The Buddha also advised Rahul1 Thera, in this Sutta, C3lavagga. We observed the Buddha given advise to give up defilement and to practice the path leading to Nibbana. All these

Ov1da Suttas are very important to make a person free from impurity.

In the Majjhima Nik1ya there are Suttas dealing with similes. These Suttas are called Upam1 Sutta-

1. Vatth3pam1 Sutta
2. Kakac3pama Sutta
3. Alagadd3pama Sutta
4. VaMmika Sutta
5. Ratavin2ta Sutta
6. C3lahathipadopam1 Sutta
7. Latthukikopama Sutta

In the Vatth3pam1 Sutta, the Buddha gave the parable of the cloth. The Buddha gave instruction to the Buddhist monks to remain pure in mind and to destroy all mental impurity.

In the Kakac3pama Sutta, the parable of saw is given. Here it is said that to curb (stop) anger and to act and to behave like a person free from anger. This Sutta is given.

In the Alagaddupam1 Sutta the parable of snake is given. Here in this instance, if one takes hold of the snake, the snake should be held by the neck and not by the tail.

In the Vammika sutta, an anthill is used as a parable to show how a person can get rid of sensor pleasures.

In the Ratavinita Sutta, the 7 stages of purification to go to Nibb1na are compared to a chariot.

In the C3hatthipadopama Sutta gives the parable of an elephant. It is meant the covering of the most important teaching of the Buddha.

In Latukikopam1 sutta, according to this sutta it is said that foolish people do not give up when asked to stop their wrong actions. Later whowever, they become a bond and they cannot get free. In this way in the Majjhima Nik1ya there are Sutta in indicating various types of parables.

In the Majjhima Nik1ya there are suttas called Vibha8ga Suttas-

1. CUlakamma VibhaBga
2. Mah1VibhaBga
3. SalAyatana VibhaBga
4. Uddesa VibhaBga
5. Arana VibhaBga
6. Dh1tu VibhaBga
7. Sacc1 Vibhang

These types of Sutta follow the Abhidhamma method.

In the Majjhima Nik1ya, there are also Suttas, which are important philosophically having Psychological base.

1. Madupi8dika sutta
2. Mah1vetara sutta
3. C3lavedara sutta
4. Vima9asaka. sutta

Majjhima Nik1ya gives a picture of a social and religious condition during the time of the Buddha. The life of the Buddha as well as the practices of monks are well illustrated. These Suttas also give the religious views of the teachers who lived during the time of the Buddha.

The End

Explain the *Majjhima Nikāya* and its *suttas* spoken by the Buddha and his disciples with special focusing on it. (original by ven. Nārasīha)

Majjhima Nikāya

The *Majjhima Nikāya* is mentioned as the second division of the *Suttanta Piṭaka* and is a one of major part of the Pāli Canon. *Majjima Nikāya* is called 'the Middle Collection' or 'the collection of discourses of medium length' and it is so called because the *suttas* there are generally of medium length if compared with the longer *suttas* of *Dīgha Nikāya*. Most of the *suttas* of *Majjhima Nikāya* refer to the refutation of other views.[12]

The *Majjhima Nikāya* consists of one hundred and fifty-two *suttas* in three books known as *paṇṇāsa*. The first book, *Mūlapaṇṇāsa*, deals with the first fifty *suttas* in five *vaggas,* the second book, *Majjhimapaṇṇāsa* consists of the second fifty *suttas* in five *vaggas* too. And then the last fifty-two *suttas* deal with another five *vaggas* of the book, *Uparipaṇṇāsa*, which means more than fifty. The *suttas* in *Majjhima Nikāya* throws much light on the social ideas and institutions of those days and also provides general information on the economic and political life.

In *suttas* of *Majjhima Nikāya* such as *Mūlapariyāya Sutta*, **the Buddha** explained the basis of all phenomena, specifying twenty-four categories such as the four elements, namely earth, water, fire and wind and so on. The uninstructed worldling cannot perceive the true nature of these phenomena but only the enlightened ones can see them in true perspective. Again, in *Dhammadāyāda Sutta,* **the Buddha** urged the *Bhikkhus* to receive (as their legacy from Him through *Bodhipakkhiyadhamma)* only non-material things like the four requisites.[13] **Sāriputta Thero** also advised the *Bhikkhus* to lead a solitary life for attainment of *jhānas* and to strive for the attainment of *Nibbāna* by abandoning greed, ill will, and delusion.

It is not **the Buddha** alone who appears in the *Majjhima Nikāya* when teaching and working, but also the act of accomplishing His teachings by His disciples who are responsible for transition of

12 I would argue that it is rather *Dīgha Nikāya* which deals with other views.

13 But the four requisites, that means the food, robes, shelter and medicine are material things …

His teaching is introduced. Of the 152 *suttas* in the *Majjhima Nikāya,* the collection of discourses of medium length, nine *suttas* are spoken by **Ven. Sāriputta Thero** and in general some Doctrine or the *Dhamma* is expounded by **Ven. Ānanda**. Of the seven *suttas* delivered by **the Buddha** during the last 25 years of His life, in four *suttas* also **Ven. Mahākaccāyana** participates. The two *suttas* are preached by the second chief disciple, **Ven. Mahāmoggalāna**.

Saṃyutta Nikāya (lectured by ven. Mahindaratana) (original by ven. Samnang Phy) (2009)

The third division of the *Sutta Piṭaka* is *Saṃyutta Nikāya*, according to **Mrs**. **Rhys Davids** it is called "Grouped *Suttas* or the Book of kindred sayings." The saying has 56 groups or *Saṃyuttas*; there are five *Vaggas*; those are *Sagāthā*, *Nidāna*, *Khandha*, *Saḷāyatana* and *Mahā Vagga*. The *Sagāthā Vagga* has 12 *suttas, Nidāna Vagga* consists of 10 *suttas*, the *Khandha Vagga* contains 13 *suttas,* there are 10 in *Saḷāyatana Vagga*, and *Mahā Vagga* refers to 12 only.

Question: Write a short account on the topic *Saṁyutta nikāya*.

The *Sutta Piṭaka*'s third *nikāya* is the *Samutta nikāya*. After the first Buddhist council the *Dīgha nikāya* was submitted to **ven. Ānanda** and his disciples in order to preserve it and *Majjhima nikāya* was submitted to the disciples of **ven. Sāriputta** as well as this *Saṁyutta nikāya* was submitted to the leader monk, **ven. Mahākassapa** and to his disciples. According to **Mrs. C. A. F. Rhys Davids,** it is „grouped *suttas*" or „the book of the kindred sayings." It is mentioned as „a compilation of *suttas* with their main bearing on psycho-ethical and philosophical problems." She describes that the *suttas* of these collections are concise prose-discourses. She mentions further that the mass of these little *suttas,* slight and concise sketches, with the verses which sum them up, or which they, the *suttas*, explain – many of them very poor poetry as such – dealing with legends of fairies, gods and devils, with royal and priestly interviewers of the sublime teacher, may seem tantalizing jungle to the traveler bound for the hills of thought more austere. But let him enter with open mind and sympathetic imagination awake. So, will he wander not unrewarded. He will find himself for the most part in the woodland of faerie, opening out here on a settlement of religious brethren, there on scenes of life in rural communities such as might well be met in India of today or indeed in other countries. Mythical and folklore drapery are wrapped about many of the sayings here ascribed to **the Buddha**. Nevertheless, the matter of them is of the stamp of the oldest doctrine known to us, and from them a fairly complete synopsis of the ancient *Dhamma* might be compiled. And, short and terse as are the presentations of both sayings and episode, they

contribute not a little to body out our somewhat vague outline of India's greatest son, so that we receive successive impressions of his great good sense, his willingness to adapt his sayings to the individual inquirer, his keen intuition, his humor and smiling irony, his courage and dignity, his catholic and tender compassion for all creatures.

The *Saṁyutta nikāya* has 56 „groups“ or „*saṁyuttas*.“ There are five *vaggas,* which are divided into these *saṁyuttas*. These five *vaggas* are:

1. *Sagathavagga* (has 11 *saṁyuttas*)
2. *Nidanavagga* (has 10 *saṁyuttas*)
3. *Khandhavagga* (has 13 *saṁyuttas*)
4. *Salāyatanavagga* (has 10 *saṁyuttas*)
5. *Mahāvagga* (has 12 *saṁyuttas*)

The *vaggas* are so called after the name of the first in the group or interlocutor's name. The *Sagathavagga* has eleven *saṁyuttas*, the *Nidānavagga* consists of ten, next has thirteen, next has ten and the last one has twelve. *Māra* and *Bhikkhunī saṁyuttas* which are mentioned as ballads in mixed prose and verses have occupied an important place in the *Saṁyutta nikāya*, because they are work of great poetical merit. They are but sacred ballads, counterpart of those *Akhyanas*, with which the epic poetry the Indian originated.

It is known that on the basic of three principles:

1. those that mention Buddhist doctrine,
2. those that give an account of gods, men and demons,
3. those that describe very famous persons,

the arrangement of the *suttas* of *Saṁyutta nikāya* has taken place. The first *vagga* deals with ethics and the Buddhist monk's „ideal“ like, but remaining *vaggas* speak out metaphysics and epistemology. It is to be noted here that, the *Saṁyutta nikāya* describes subjects which mention ethical, moral and philosophical matters.

AṄGUTTARA NIKĀYA (NUMERICAL SAYINGS OR GRADUAL SAYINGS) (LECTURED BY VEN. MAHINDARATANA) (ORIGINAL BY VEN. SAMNANG PHY) (2009)

The *Aṅguttara Nikāya* is the fourth division of the five groups of *Sutta Piṭaka*. In Encyclopedia of Buddhism we find an account of the *Aṅguttara Nikāya*; it described in this division, the *suttas* are grouped in "*Uttara* – High and *Aṅga* – Part" that is in groups of numerical ascendancy. It is translated into English as numerical Saying or Gradual Saying. This particular way of grouping is an additional assistant for memorizing to contents; it is very clear that when we compare and contrast with long suttas, which were existed in *Dīgha Nikāya*. It is easy to commit to memory; the suttas are short and numerical in *Aṅguttara Nikāya*.

There are many translations for *Aṅguttara Nikāya* for instance, numerical saying and gradual saying in Sanskrit canon; it was mentioned to be *Ekutarāgama* and also *Milindapañhā* mentions that it is named as *Ekutarā Nikāya*.

The suttas of *Aṅguttara Nikāya* are divided into 11 divisions known as *nipāta* or 'collection'. Each *nipāta* is divided again into groups called *vagga* which usually contains 10 *suttas,* 11 *nipātas* named *Ekaka Nipāta* and *Dukkha Nipāta* and so on. In *Ekaka Nipāta* it contains one item of *Dhamma*;

it is increased up to eleven. Item of *Dhamma*, it is said that collections of discourses of *Aṅguttara Nikāya* is containing 9557 short *suttas*. There are many ideas about this number. Among scholars they denoted various numbers according to their own thoughts. This collection is very famous amongst students as well as teachers.

We can find much information about the great disciples of **the Buddha** like; **ven**. **Sāriputta** in Intuitive Wisdom and Knowledge (*paññā*), **Mahā Nogallāna** in supernormal power (*Iddhi*), etc. through this source or suttas specially visitors who came to visit **the Buddha** and queried the questions. **the Buddha** had dwelled and **Buddha**'s answers all these questions are available in *Aṅguttara Nikāya*.

The *Aṅguttara Nikāya* has following *nipāta*;

4) *Ekaka Nipāka* contains 21 chapters in A.N. I. 1 to 46.
5) *Duka Nipāta* contains 16 chapters in A.N. I. 46 to 100.
6) *Tika Nipāta* contains 16 chapters in A.N. I. 101 to 304.
7) *Catuka Nipāta* contains 26 chapters in A.N. II. 1 to 257.
8) *Pañcaka Nipāta* contains 26 chapters in A.N. III. 1 to 278.
9) *Chakka Nipāta* contains 12 chapters in A.N. III. 279 to 452.
10) *Sattaka Nipāta* contains 9 chapters in A.N. V. 1 to 149.
11) *Aṭṭhaka Nipāta* contains 9 chapters in A.N. V. 150 to 350.
12) *Navaka Nipāta* contains 9 chapters in A.N. V. 351 to 466.
13) *Dasaka Nipāta* contains 22 chapters in A.N. IV. 1 to 310.
14) *Ekādasaka Nipāta* contains 3 chapters in A.N. IV. 311 to 361.

Question: Explain how to study the Aṅguttara Nikāya as a separate section in the Suttanta Piṭaka.

The *Aṅguttara Nikāya* is the fourth division of the five groups of *Suttanta Piṭaka*. Regarding the *Aṅguttara Nikāya*, in encyclopedia of Buddhism it is described by the words *aṅga*, *uttara* and *nikāya.* In its meaning, *aṅga* is a 'part' or 'numeral', *uttara* is higher and *nikāya* is 'group'. It is translated into English as 'the book of the numerical or gradual sayings' as the meaning of *Aṅguttara Nikāya.* As for the *Aṅguttara Nikāya,* memorization of its contents is shorter and easier than of *Dīghanikāya*.[14] There are many translations for *Aṅguttara Nikāya.* For instance, in Sanskrit Canon it is mentioned *Egutarāgama*[15] as numerical or gradual sayings and in *Milida Pañhā* its name is also mentioned as *Egutara Nikāya*.[16]

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14 According to my knowledge *Dīgha Nikāya* is much shorter than *Aṅguttara Nikāya*.

15 This term is extremely rarely used. The popular term for Sanskrit *Aṅguttara Nikaya* is '*Ekottarāgama*'. You can see more information in http://en.wikipedia.org/wiki/Ekottara_Agama .

16 Word '*Egutara*' does not appear in *Tipiṭaka* at all. In *Milindapañhā* we can see these two statements: »*Bhagavatā devātidevena aṅguttaranikāyavare kathambhūtassa me rattindivā vītivattantīti pabbajitena abhiṇhaṃ paccavekkhitabba'nti.*« (6. *Opammakathāpañño* - 10. *Cakkavattiṅgapañho*) And also »*Bhāsitampetaṃ, mahārāja, bhagavatā devātidevena ekaṅguttaranikāyavaralañchake "nāhaṃ, bhikkhave, aññaṃ ekapuggalampi samanupassāmi,*

The *Aṅguttara Nikāya* is divided into eleven divisions known as *nipāta* (collection). Each *nipāta* is divided again into groups called *vagga* and each *vagga* usually contains ten *suttas.* Of them, the eleven divisions or *nipātas* are named as *Ekakanipāta*, *Dukanipāta Tikanipāta* and so on. *Ekakanipāta* contains 100 *Dhammas* and it increased up to eleven hundred of Dhammas.(?) Thus it is said that the collection of discourses in *Aṅguttara Nikāya* is counting to 9557 *suttas.* In theses *suttas* there are many ideas about Buddhist philosophy. However, some scholars denoted various numbers due to their wrong counting.

The eleven *nipātas* in the *Aṅguttara Nikāya* are separated into sectors as follows:[17]
Ekaka Nipāta contains 21 chapters; *Aṅguttara Nikāya* part one: pages 1-46
Duka Nipāta contains 16 chapters; *Aṅguttara Nikāya* part one: pages 46-100
Tika Nipāta contains 16 chapters; *Aṅguttara Nikāya* part one: pages 101-304
Catukka Nipāta contains 26 chapters; *Aṅguttara Nikāya* part two: pages 1-257
Pañcaka Nipāta contains 26 chapters; *Aṅguttara Nikāya* part three: pages 1-278
Chakka Nipāta contains 12 chapters; *Aṅguttara Nikāya* part three: pages 279-452
Sattaka Nipāta contains 9 chapters; *Aṅguttara Nikāya* part four: pages 1-149
Aṭṭaka Nipāta contains 8 chapters; *Aṅguttara Nikāya* part four: pages 150-350
Navaka Nipāta contains 9 chapters; *Aṅguttara Nikāya* part four: pages 351-466
Dasaka Nipāta contains 22 chapters; *Aṅguttara Nikāya* part five: pages 1-310
Ekādasaka Nipāta contains 3 chapters; *Aṅguttara Nikāya* part five: pages 311-361

This *Aṅguttara Nikāya* is very famous among the students as well as teachers who search and study the Buddhist subject. Moreover, we can find there much information about the great disciples of **the Buddha** like **Sāriputta**, **Moggallāna**, **Ānanda**, **Mahā Kassapa** etc. Through discourses or *suttas* the persons who came to visit **the Buddha**, raised the questions to Him and the answers that **Buddha** gave them are available in *Aṅguttara Nikāya*.

Khuddaka Nikāya (Lectured by ven. Mahindaratana, given by ven. Kevala) July 2010

The *Khuddaka Nikāya* is the fifth division of *Sutta Piṭaka*. There are 16 independent treatises in this *nikāya*, but **Buddhaghosa** enumerated them as 15. It is known as collection of miscellanies or collection of variety of short pieces. According to some scholars, the text of *Khuddaka Nikāya* was compiled after the four *nikāyas*. And also, beside *Aṭṭhaka Vagga* and *Parāyana Vagga* of *Suttanipāta*, other pieces were considered to be compiled after the first council.

It is known that some of the parts belong to the earliest period, but other parts belong to the

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yo evaṃ tathāgatena anuttaraṃ dhammacakkaṃ pavattitaṃ sammadeva anuppavatteti, yathayidaṃ bhikkhave, sāriputto, sāriputto. bhikkhave, tathāgatena anuttaraṃ dhammacakkaṃ pavattitaṃ sammadeva anuppavattetī'ti.« (5. *Anumānapañho* - 2. *Dhutaṅgapañho*)

17 There is also an extra information, and that is the exact pages where the certain *nipātas* appear. It seems, that those page numbers apply to this five volumed edition of *Aṅguttara Nikāya*: "*The Book of the Gradual Sayings*", from Pāli translated by **F. L. Woodward** & **E. M. Hare**, 1932-6, Bristol.

latest stratum of the Pāli canon. It is to be noted here that when we judge the subject matter of this *nikāya*, we see that among the different texts, there was no similarity and they can be mentioned as independent texts. And also, we can see considerably diverse characteristic there. It is significant that among the Buddhist Ceylon, Burma and Siam there is no satisfactory agreement as to the pieces belonging to it. It was written in verse. The 15 texts are as follows:[18]

1.	*Khuddakapāṭha Pāḷi*	6.	*Vimānavatthu Pāḷi*	11.	*Niddesa Pāḷi*
2.	*Dhammapada Pāḷi*	7.	*Petavatthu Pāḷi*	12.	*Paṭisambhiḍāmagga Pāḷi*
3.	*Udāna Pāḷi*	8.	*Theragāthā Pāḷi*	13.	*Apadāna Pāḷi*
4.	*Itivuttaka Pāḷi*	9.	*Therīgāthā Pāḷi*	14.	*Buddhavaṃsa Pāḷi*
5.	*Suttanipāta Pāḷi*	10.	*Jātaka Pāḷi*	15.	*Cariyāpiṭaka Pāḷi*

1. Khuddakapāṭha Pāḷi

Khuddakapāṭha is mentioned as first text of *Khuddaka Nikāya*. It was called 'lesser'. According to some English scholars, it is the text of the minor sayings. It has 9 short texts. They are:

1.	*Tisaraṇa*		*Pañhā*)	8.	*Nidhikaṇḍa Sutta*
2.	*Dasasikkhāpada*	5.	*Maṅgala Sutta*	9.	*Mettā Sutta*
3.	*Dvattiṃsākāro*	6.	*Ratana Sutta*		(*Karaṇīyamettā Sutta*)
4.	*Kumārapañhā* (*Sāmanera*	7.	*Tirokuṭṭa Sutta*		

There are many facts which are useful for a novice or a *sāmanera*. Therefore, we can believe, that some of *Theras* must have composed this for the convenience of *sāmaneras*. The *Khuddakapāṭha* received its name from its four texts, which are no doubt very short, compared to the other five texts or five *suttas*. It can be mentioned as a manual of the Buddhist life. It is evidently a devotional book of daily life.

2. Dhammapada Pāḷi

Dhammapada is the second book of *Khuddaka Nikāya*. It deals with the sublime teachings of **the Buddha**. It is a short manual of Buddhist teachings. It has 423 verses, which are sorted to 26 chapters according to the contents eg. *Yamaka Vagga, Appamāda Vagga, Citta Vagga, Pubba Vagga, Bāla Vagga, Paṇḍita Vagga, Arahanta Vagga, Sahassa Vagga, Pāpa Vagga* etc.

Dhammapada means 'religious words' or 'religious sayings'. According to Buddhists it contains the teachings of **the Buddha** and mentions essential principles of Buddhist philosophy and the Buddhist way of life. But, the compiler of the *Dhammapada* did not rely on canonical literature. He quoted some joyful (*pīti*) sayings in India literature.

3. Udāna Pāḷi

Udāna is the third division of *Khuddaka Nikāya*. It is the joyful utterances of **the Buddha** on

18 Note given by ven. Kevala: According to Burmese tradition, *Khuddaka Nikāya* has 19 texts. It comprises also of *Nettippakaraṇa Pāḷi, Petakopadesa Pāḷi, Milindapañhā Pāḷi* and *Suttasaṅgaha Pāḷi*.

special occasions. It is collection of 80 Buddhist stories in 8 chapters or *vaggas*, eg. *Bodhi Vagga, Mucaliṇḍa Vagga, Nanda Vagga* and so on. It is written mostly in verses and hardly ever in prose. It is rhymed, simple, most of *Udāna* gives an account on the Buddhist idea of life and *Nibbāna*, the perfect state of bliss or happiness.

4. Itivuttaka Pāḷi ('Thus said')

Itivuttaka is the fourth book of *Khuddaka Nikāya*. It is written in prose and verse. It is a book of quotation of authoritative teachings of **the Buddha**. It has 122 short *suttas*, divided into 4 sections or *nipātas*. Each of the *suttas* begins with these words: "This has been said by **the Buddha**." "Thus have I heard." "By words this meaning was told by **the Buddha**" and "thus have I heard."

5. Suttanipāta (collection of *suttas*)

Suttanipāta is the fifth book of *Khuddaka Nikāya*. It is collection of 71 *suttas*, which are written in verses. It has five *vaggas*, eg. *Uraga Vagga, Cūla Vagga, Mahā Vagga, Aṭṭhaka Vagga* and *Parāyana Vagga*. The last two *vaggas* are considered to be earlier teaching of **the Buddha**.

6. Vimānavatthu Pāḷi (stories of the mansions)

It is the sixth book of *Khuddaka Nikāya*. It has 85 stories, and it is divided into 7 chapters. It describes various celestial abodes which were inhabited by the *devas* as a result of their meritorious deeds performed in their previous lives.

7. Petavatthu Pāḷi (stories of departed ones)

It is the seventh book of *Khuddaka Nikāya*. It has 51 stories in verses, divided into 4 *vaggas.* There are mentioned stories of *petas* who were born in hell, because they had done evil deeds while on earth. The main aims of *Petavatthu* and *Vimānavatthu* are to remind and reveal the doctrine of *kamma*.

8. Theragāthā Pāḷi (verses of male elders)

This can be mentioned as the collection of poems. These pomes were ascribed and attributed to the *Theras*. It is said that some of the poems were uttered by *Theras* during **the Buddha's** time. It has 1360 *gāthā*, which are attributed to 264 monks.

9. Therīgāthā Pāḷi (verses of female elders)

It is also a collection of poems and it contains 522 *gāthā*, which are attributed to 73 nuns, sisters of *Saṅgha*.

10. Jātaka Pāḷi (birth stories)

It is the tenth book of *Khuddaka Nikāya*. The main aim of *Jātaka Pāḷi* is to inspire the minds of people, to create faith in Buddhism, to popularize the religion of **the Buddha**. It gives us an account on economic, political and religious life and social customs of ancient India at the time of **Buddha**. The *Jātaka Pāḷi* refers to the tales of the previous existences or the former births of **the Buddha**.

11. Niddesa Pāḷi (exposition)

It has two parts, *Mahāniddesa* and *Cūlaniddesa*. It is a commentarial work, it is described by and ascribed to **ven. Sāriputta**. It has detailed explanation of 32 *suttas* of *Aṭṭhaka Vagga* and *Parāyana Vagga* of *Suttanipāta Pāḷi*.

12. Paṭisambhiḍāmagga Pāḷi (path of discrimination)

It actually belongs to the literature of *Abhidhamma* type. It describes the nature of analytical knowledge of an *Arahant.* It discusses 30 doctrinal problems in the form of question and answer.

13. Apadāna Pāḷi (stories of *Arahants*)

It deals with stories in verse which mention pious Buddhist monks and nuns. It is a narrative work. The title of the book signifies that it is a collection of tales of the pious work of *Arahants*. *Apadāna Pāḷi* has four main sections, such as *Buddhāpadāna, Paccekabuddhāpadāna, Therāpadāna* and *Therīpadāna*.

14. Buddhavaṃsa Pāḷi (chronicles of *Buddhas*)

There are poetical legends of the 24 *Buddhas* who are supposed to precede **the Gotama Buddha**.

15. Cariyāpiṭaka Pāḷi (basket of conduct)

It is the last book of *Khuddaka Nikāya*. It belongs to the post-Asokan period. The meaning of the word '*cariya*' is 'conduct' – '*cariyāpiṭaka*' thus means 'canonical collection of the stories with reference to the incidents of the *Bodhisatta* practice.' It is divided into three parts. This treatise contains 35 stories of **the Buddha's** previous lives.

Khuddaka Nikāya **(smaller collections) (lectured by ven. Mahindaratana) (original by ven. Samnang Phy) (2009)**

According to the source of the *Theravāda* tradition in Sri Lanka states that the *Sutta Piṭaka* which

consists of five *nikāyas* were completed at the first council held at Rājagaha immediately after the passing away of **the Buddha**. But according to other traditions and some chronicles of Sri Lanka it is said that in the first council only the First Four *nikāyas* have been composed. Having completed the rehearsal of the *Dīgha Nikāya* which consisted of 34 discourses and 64 *Paṇṇāvāra*; it was entrusted to the **ven**. **Ānanda** after recital of *Dīgha Nikāya*, the *Majjhima Nikāya*. which consists 152 *suttas* and 80 *Paṇṇavāras* was rehearsed and entrusted to pupils of **ven**. **Sāriputta**. The *Saṃyutta Nikāya* which consists of 100 *paṇṇavāra* was rehearsed and entrusted to **ven**. **Mahākassapa;** finally the *Aṅguttara Nikāya* which contains 120 *paṇṇavāra* was recited and entrusted to **ven**. **Ānurudha.**

It should be noted that the *Mahābodhivaṃsa,* a work written in Pāli, in the 1st century BC in Sri Lanka, also informs us about the prosperity of the first council. the account found in the *Mahābodhivaṃsa* more or less corresponds to the account of *Sumaṅgalavisālinī* - in this account also the *Khuddaka Nikāya* is not mentioned.

Each group who was entrusted in the four *nikāyas* known as *Paṇṇāvāra*; the monk who continued the *Dīgha Nikāya* was known as *Dipākassa*, *Majjhima Nikāya* in the same way but there are not references to reciters of *Khuddaka Nikāya Pāṇṇāvāra* in Pāli commentaries.

The *Khuddaka Nikāya* is the fifth division of the *Sutta Piṭaka*; it has 16 independent treatises but **Ven**. **Buddhaghosa** enumerated them as 15. It is known as collection of miscellaneous or collection of short pieces. According to some scholars the texts of *Khuddaka Nikāya* were compiled after the four *nikāyas* and also besides *Attakapāra Vagga* of *Sutta Nipāta*; other pieces were considered as compiled after the first council. It is known that some of the parts belonged to the earliest period but other parts belonged to the last stratum of the Pāli canon. It is to be noted here that when we judge the subject matter of this *nikāya* we see that among the different texts there was similarity and they can be mentioned as independent texts and also we can see most diverse characteristics and it is significant that among the Buddhist of Ceylon, Burma, Cambodia and Siam there is no completed agreement as to which pieces belong to it. The 15 texts are;

1. *Khuddaka Pātha* (Shorter Texts)
2. *Dhammapada* (The Way of Truth)
3. *Udāna* (Paeans of Joy)
4. *Itivuttaka* ("thus said" Discourse)
5. *Suttanipāta* (Collected Discourses)
6. *Vimānavatthu* (Stories of Celestial Mansions)
7. *Petavatthu* (Stories of *Petas*)
8. *Theragāthā* (Psalms of the Brethren)
9. *Therīgāthā* (Psalms of Sisters)
10. *Jātaka* (Birth stories of Bodhisattva)
11. *Niddesa* (Expositions)
12. *Paṭisambhidā Magga* (Book of Analytical Knowledge)
13. *Apadāna* (Lives of *Arahants*)
14. *Buddhavaṃsa* (History of **the Buddha**)
15. *Cariyā Piṭaka* (Modes of Conducts)

KHUDDAKA NIKĀYA

The *Khuddaka nikāya* is the fifth division of the *Sutta Piṭaka*. It has sixteen independent treatises, but

Buddhaghosa enumerated them as fifteen. Some of its parts belong to earliest period while other parts belonged to the later stratum of the Pāli canon. It is composed for the most part in verses and contains almost all the important words of Buddhist poetry. The sixteen books included in *Khuddaka nikāyas* are as follows:

1. *Khuddakapātha*
2. *Dhammapada*
3. *Udāna*
4. *Itivuttaka*
5. *Suttanipāta*
6. *Vimānavatthu*
7. *Petavatthu*
8. *Theragātha*
9. *Therīgātha*
10. *Jātakas*
11. *Mahāniddesa*
12. *Cullaniddesa*
13. *Paṭisambhidāmagga*
14. *Apadāna*
15. *Buddhavaṁsa*
16. *Cariyāpiṭaka*

According to Burmese tradition, there are four other works besides above mentioned texts, namely:

17. *Milindapañhā*
18. *Suttasaṅgaha*
19. *Petakopadesa*
20. *Nettippakarana*

Question: Write information to one of five *Nikāyas*.

Khuddaka Nikāya

Of the five *Nikāyas*, *Khuddakanikāya* contains the largest number of treatises (as listed below) and the most numerous categories of *Dhamma*. Although the word „*khuddaka*“ literally means „minor“ or „small“ the actual content of this collection can by no means be regarded as minor including as it does the two major divisions of the *piṭaka*, namely, the *Vinaya Piṭaka* and the *Abhidhamma Piṭaka* according to one system of classification. The miscellaneous nature of this collection containing not only the discourses by **the Buddha** but compilations of brief doctrinal notes mostly in verse, accounts of personal struggles and achievements by *Theras* and *Therīs* also in verses, the birth stories, the history of **the Buddha** etc. may account for it as 'a Bible'.

The following is the list of treatises as approved by the International Buddhist Synod:

Khuddaka nikāya

1. *Khuddakapātha*
2. *Dhammapada*
3. *Udāna*
4. *Itivuttaka*
5. *Suttanipāta*
6. *Vimānavatthu*
7. *Petavatthu*
8. *Theragāthā*
9. *Therīgāthā*
10. *Jātaka*
11. *Niddesa*
12. *Paṭisambhidāmagga*
13. *Apadāna*
14. *Buddhavaṁsa*
15. *Cariyāpiṭaka*
16. *Nettippakaraṇa*
17. *Petakopadesa*
18. *Milindapañhā*

Explain the Khuddakanikāya from the controversy among many scholars' points of views. (original from ven. Nārasīha)

Khuddaka Nikāya

There are so many concepts regarding *Khuddaka Nikāya* among different scholars. According to the *Theravāda* tradition, it is stated that the *Sutta Piṭaka,* which consists of five *nikāyas,* was completed at the First Buddhist Council in Rājagaha after passing away of **the Buddha**. During the First Buddhist Council, each group of those who recited (by heart) the four *nikāyas*, was known as *bhānaka*. For example, the monks who preserved (by memorizing) the *Dīgha Nikāya* were known as *Dīgha Bhānaka*, *Majjhima Bhānaka, Saṃyutta Bhānaka* and *Aṅguttara Bhānaka.* But because of not reciting the *Khuddaka Nikāya* yet, there were no *Khudaka Bhānakas* in the Pali tradition at that time.

Moreover, according to another traditions and some Sri Lankan chronicles, it is said that in the First Council only first four *Nikāyas* have been composed and completed. Of them, after reciting the *Dīgha Nikāya*, which consisted of 34 discourses and 64 *bhaṇavaras* by **Ānanda**, the *Majjima Nikāya* which consisted of 152 *suttas*, 80 *bhaṇavaras* was rehearsed by the pupils of **Sāriputta**. And then, the *Saṃyutta Nikāya*, which consisted of 100 *bhaṇavaras* was preserved by **Mahā Kassapa** and finally, the *Aṅguttara Nikāya*, which consisted of 120 *Bhaṇavaras*, was recited by **Anuruddha**. There is no mention about the *Khuddaka Nikāya* in the First *Saṅgāyanā* regarding these points.

In the same way, in the famous chronicles of Sri Lanka named *Mahābodhivaṃsa*, which is dated to be written in Pāli in the 1st century also informs us as saying above. Similarity in the *Sumangalavilāsinī* written by **Buddhaghosa** also tells that there was no account on *Khuddaka Nikāya* in the First Buddhist council. Both *Mahābodhivaṃsa* and *Sumaṅgalavilāsinī* say the same point as for the *Khuddaka Nikāya.*

The *Khuddaka Nikāya* of *Suttanta Piṭaka* had 16 independent treatises at the beginning but **Buddhaghosa** enumerated them as only 15. According to some scholars' accepting, the texts of *Khuddaka Nikāya* were compiled after the first four *nikāyas* but not whole, only some parts. They said that some parts belong to the earliest period but other parts belong to the latest stratum of the Pali Canon. It is to be noted here that when we study about the *Khuddaka Nikāya*, we can see that the parts can be mentioned as independent texts and this book has the most diverse characteristics among the Buddhist countries as Ceylon, Burma and Siam. The 15 texts of *Khuddaka Nikāya* are as follows:

1. *Khuddakapātha*	9. *Therīgāthā*
2. *Dhammapada*	10. *Jātaka*
3. *Udāna*	11. *Niddesa*
4. *Itivuttaka*	12. *Paṭisambhidāmagga*
5. *Suttanipāta*	13. *Apadāna*
6. *Vimānavatthu*	14. *Buddhavaṁsa*
7. *Petavatthu*	15. *Cariyāpiṭaka*
8. *Theragāthā*	

666D*ISCUSS THE VARIOUS VIEWS REGARDING THE AUTHENTICITY OF THE* ***K****HUDDAKA* ***N****IKAYA***.

Khuddaka Nikaya is the fifth section of the Sutta Pitaka. It contains the largest number of treatises and the most numerous categories of Dhamma. According to the Sri Lankan tradition, Khuddaka Nikaya consists of 15 texts:

(1) Khuddaka-patha
(2) Dhammapada
(3) Udana
(4) Itivuttaka
(5) Sutta-nipata
(6) Vimana-vatthu
(7) Peta-vatthu
(8) Theragatha
(9) Therigatha
(10) Jataka
(11) Niddesa
(12) Patisajbhida-magga
(13) Apadana
(14) Buddhavajsa
(15) Cariya-pitaka

The Niddesa, lists number 11, consists of two parts: Mahaniddesa and Culaniddesa. However,

according to the Burmese tradition, there are 19 books in Khuddaka Nikaya, i.e., 4 others works besides the above mentioned texts, they are:

(1) Nettipakarana
(2) Petakopadesa
(3) Milindapabha
(4) Sutta-savgaha

Within these 15 texts, there are several texts are of all verse, namely:

(1) Dhammapada
(2) Vimanavatthu
(3) Petavatthu
(4) Theragatha
(5) Therigatha
(6) Buddhavajsa
(7) Jataka
(8) Cariya-pitaka

According to Cullavagga, the five Nikayas were questioned during the 1st council. Thus, the Theravada has a belief that Khuddaka Nikaya was rehearsed during the First Council. But yet, there are various contrary views even among the Theravadins regarding the authenticity of the Khuddaka Nikaya.

The existence of the Khuddaka Nikaya at the time of the First Council still remains to be proved. It is obvious that the texts of the khuddaka Nikaya are not chronologically ordered in the early sources. Actually, the various texts have undergone a certain period of development and there are many interpolations into them. It becomes clear that these individual texts have already existed during the early time prior to the Khuddaka Nikaya.

It is mentioned in the Sumangalavilasini that both the Vinaya and the 4 nikayas were handed to their bhanakas during the 1st Council, but the Khuddaka Nikaya has not been mentioned any such handing-over. Instead, there were Jataka-bhanakas and Dhammapada-bhanakas, but no Khuddaka Nikaya bhanakas. Therefore it is clear that the Khuddaka Nikaya was not rehearsed during the 1st Council.

According to the Dhammaguptika Vinaya, there are also facts as to the holding of

the First Council as well as the rehearsed of the first 4 Nikayas. There is no mention of the Khuddaka Nikaya been rehearsed. At the end of the Council, the rehearsal took place with regard to some suttas such as Jatakasuttas, nidanasuttas etc. This view is very similar to that of the Sumangalavilasini. Even the Chinese translation of the Mahaparinibbana sutta and in the Mulasarvastivada, only 4 Agamas are mentioned, but not the Khuddaka Nikaya.

Besides the problem of the existence of the Khuddaka Nikaya during the First Council, there are also various views regarding the number and the order of texts in the Khuddaka Nikaya.

Buddhaghosa has given one and only definition to each of the first 4 Nikayas in his famous Samantapasadika. But he gives two definitions for the Khuddaka Nikaya, i.e.;

1.“Pavvarasappabhado kuddakanikayo”
(The Khuddaka Nikaya consits of 15 books)

2.“Thapetva caturopete nikaye dighamadika tadabbaj
buddhavacanaj nikayo khuddako mato”.
(All the words of the Buddha other than the 4 nikayas are considered as the Khuddaka Nikaya)

In the second definition, it is clear that the whole of the Vinaya Pitaka and the Abhidhamma Pitaka and all the teachings of the Buddha not included in the remaining 4 Nikayas are regarded as forming the Khuddaka Nikaya. Here, even Buddhaghosa does not have definite view regarding the number of texts in the Khuddaka Nikaya.

With regard to the term “pavvrasappabhado”, the Chinese Samantapasadika gives “Cuddasabheda” (i.e. 14 books). Here one book is lacking, some scholars such as Oliver Abeynayaka thought that it is the Khuddakapatha. The evidence is that, both before and after the time of commentary, the name of the Khuddakapatha has been omitted from the Khuddaka Nikaya in the lists of the Dighabhanakas, Majjhimabhanakas, Mahabodhivajsa, Saddhamaratnakaraya and the Sinhala Milinda Prasnaya.

According to the Burmese tradition, there are 19 texts in the Khuddaka Nikaya, but in the Siamese tradition, there are only 7 texts; in the Saddharmaratnakaraya, 12; the Dharmaguptika vinaya 13; and in the Saratthadipani 14. Thus the number of the texts are obvious differ, so is the order.

According to the Dipavajsa, a portion of the Jataka and the whole of the Patisambhidamagga and Niddesa have been refused by the Mahasanghikas, though they accepted the first 4 Nikayas. It also seems that the Dharmaguptika vinaya does not accept the existence of the Suttanipata, only two vaggas, i.e. Atthaka and Parayana have been recorded in their list.

The Sumangalavilasini as well as the Manorathapurani inform us that a Thera named Sudinna rejected 11 texts which are found in the Khuddaka Nikaya, on the view that they cannot be named 'sutta', "assuttanamakaj Buddhavacana nama nathi". These texts are Dhammapada, Jataka, Patisambhidhamagga, Theragatha, Therigatha etc. These texts do not have sutta's name, and they are the works of the disciples. Therefore the statement of Thera Sudinna does confirm some sort of truth. Hence under this criteria, even the Theravadins found it difficult to give authenticity to the Khuddaka Nikaya.
There is a reference found in the Samantapasadika which speaks of a Jataka Nikaya along with the 4 Nikayas. This fact has drawn much attention of the scholars which resulted in various opinions. However, it is quite obvious that the reference made to the order of Nikayas as Digha, Majjhama, Sajyutta, Avguttara and Jataka, has shaken the traditional theory of the five Nikayas and the authenticity of the Khudakka Nikaya.

KHUDDAKAPĀTHA

Khuddakapātha or „the short lesson" is mentioned as the first text of the *Khuddaka nikāya*. It is also known as lesson heading. **Mr. Rhys Davids** called it the text of minor sayings. The *Khuddakapātha* consists of nine texts according to commentary. The book divides its names from the first four passages which are shorter in compilation with the remaining five passages of *suttas.*

1. *Saranāgamana* (taking the refuge of Triple Gem)
2. *Dasa Sikhāpada* (ten precepts to be observed by the novices to enter the order)
3. *Dvattimsakara* (the list of 32 parts of the body)
4. *Sāmanera Pañhā* (a set of questions given to a *sāmanera*)
5. *Mahāmaṅgala Sutta* (38 auspicious to anyone)
6. *Rataṇa Sutta* (it is said to have been preached by **the Buddha** in the place of Vesālī to preaching Triple Gem and blessing)
7. *Tirokuddha Sutta* (about *petas* (departed spirits), transferring merits to one's kinsmen)
8. *Nidhikanda Sutta* (the result of good deeds)
9. *Karanīyamettā Sutta* (*mettā* meditation)

Mahāmangala sutta

Mahāmangala sutta was preached at Jetavana in answering the questions asked by a *deva* as to which are the auspicious things in the world. This *sutta* describes 38 auspicious things including such things as the evident of four associations with wise, honoring those worthy human etc. This commentary explains that at the time this *sutta* was preached, there was a great discussion over the whole of Jambudīpa regarding the constitution of *mangala*. The *deva* heard the discussion and argued among themselves till the matters spread to the pious *Brahma* world. Then it was *Sakka's* suggestion, that a *devaputta* should visit **the Buddha** and ask him about it. In the *Sutta Nipāta* some *sutta* called *Mahāmangala* was discussed. It is one of the *suttas* at the preaching of which countless *deva* were present and countless beings realized the truth. This *sutta* is often recited and formed one of the commons of *paritta*. To have it written down in a book is considered an act of great of merit. It is said, that one king **Duṭugemunu** intended to preach this *sutta* at the Lohabhasada, but he was too nervous.

Ratana sutta

This *sutta* is one of the precious in early Pāli poetry. A charming hymn of praise of the Buddhist holy triple Gem is recited to ward off dangers and secure prosperity. The poem as we, now have it consists of two separate groups of stanza. The one of the five stanzas (first two and the last three) has been traditionally known as the original structure (*atīte pañca gātha*). The remaining stanzas of poem are to have been inserted into the original a scheme of five. Whatever treasure there is in the world or in the next and whatever excellent jewels there were in heaven, there is none equal to the Buddha. There is nothing equal to unceasing meditation preached by the Buddha. Those being free from desire with a steadfast mind are firmly established in the religion of Gautama. “He who obtains *Arahant*ship as the pillar of a city gate standing on the earth is immovable by the wind from the four directions. So, I call him a righteous man who realized the Four Noble Truths.” They, who clearly meditated on the Four Noble Truths laid down by the **Wise One**, however much they may be lead to *Nibbāna* cannot obtain the rebirth in the *Niraya* (hell) but they finally obtain blessing of the Triple Gem.

Tirokuddha sutta

One of the five *suttas* included in the *Khuddakapātha. Petas* (departed spirits), having their old dwelling places and their compassionate kinsmen should feed on them in due time food, charring etc. and also give gifts to monks in their names. Thus will they be happy. This *sutta* was preached on the third day of the Buddha's visit to Rājagaha, because on the previous night *petas* made a great uproar in the **king Bimbisāra's** palace.

Niddesa

The *Niddesa* is the eleventh book of *Khuddaka Nikāya*. It has two parts – the *Mahā Niddesa* and *Culla Niddesa*. These two books are considered as commentaries belonging to the canon. The *Mahā Niddesa* is mentioned as a collection of word-by-word annotations of 210 verses of 16 *suttas* in the *Aṭṭhakavagga* of the *Suttanipāta*. The *Culla Niddesa* caontains comments on 118 verses of 18 *suttas* of *Parāyana Vagga* and 41 verses of one *sutta* in the same *Suttanipāta*.

The *Niddesa* is commentarial work and is ascribed to **ven. Sāriputta**. It has a detailed explanation by **ven. Sāriputta** of 32 *suttas* of *Aṭṭhaka* and *Parāyana vaggas* of *Suttanipāta*, and the *Khaggavisana Sutta* of the *Uraga Vagga* of the *Suttanipāta*. It contains no coments on the 56 *Vatthugātha* introductory stanzas with preface. The *Parāyana Vagga* is presently found in the *Sutta Nipāta*.

This lends support to the suggestion, that at the time when *Cūla Niddesa* was written the *Parāyana Vagga* was a spread(?) and anthology(?), and that the *Khaggavisana Sutta* did not belong to any particular group, similarly with the *Mahā Niddesa* and *Aṭṭhaka Vagga*. The comments in the *Niddesa* seem to have been methodical, exegetical explanations such as are attributed here and there in the *Piṭakas* to **Mahā Kaccāyana** and **ven. Sāriputta**. The *Niddesa* refers to several schedules of the mind-qualities which are based on the three divisions – action, speech and thought.

Dhammapada

The *Dhammapada* is the second book of the *Khuddaka nikāya*. It deals with the sublime teachings of **the Buddha**. It is a short manual of Buddhist teaching. It has 423 verses and is arranged according to topics into 26 *vaggas* or „chapters." They are:

1. *Yamaka vagga*
2. *Appamāda vagga*
3. *Citta vagga*
4. *Puppha vagga*
5. *Bāla vagga*
6. *Paṇḍita vagga*
7. *Arahanta vagga*
8. *Sahassa vagga*
9. *Pāpa vagga*
10. *Daṇḍa vagga*
11. *Jarā vagga*
12. *Atta vagga*
13. *Loka vagga*
14. *Buddha vagga*
15. *Sukha vagga*
16. *Piya vagga*
17. *Kodha vagga*
18. *Mala vagga*
19. *Dhammaṭṭha vagga*
20. *Magga vagga*
21. *Pakiṇṇaka vagga*
22. *Niraya vagga*
23. *Nāga vagga*
24. *Taṇhā vagga*
25. *Bhikkhu vagga*
26. *Brāhmaṇa vagga*

The meaning of the *Dhammapada* is „the religious words" or „saying according to Buddhism." It contains the teachings of **the Buddha** and mentions the essential principles of Buddhist philosophy and the Buddhist way of life.

Question: Write a short account on *Dhammapada*

All these characteristics are featured in the *Dhammapada*, one of the thirty-one books that comprise the *Tipiṭaka*, the three „baskets" which contain the quintessence of **the Buddha's** teachings.

The *Dhammapada* is not a book to be read superficially like a novel and shelved aside. It should be read and re-read so that it may serve as a constant companion for inspiration, solace, and edification in times of need.

The *Dhammapada* was not preached by **the Buddha** in the present form. Three months after the passing away of **the Buddha**, the *Arahants*, who assembled at the first convocation to rehearse the teachings of **the Buddha**, collected some of the poetic utterances of **the Buddha**, which he expounded on different occasions, arranged and classified the treatise in its present form, naming it the *Dhammapada*.

The Pāli term „*Dhamma,"* in Sanskrit „*Dharma*," is one of the most difficult words to be translated into English as it has many meanings. It has to be understood according to the context. Were it is used in the sense of saying or Teachings of **the Buddha**. „*Pada*" implies „sections," „portions," „parts," or „way." *Dhammapada* may be rendered „sections or portions of the *Dhamma*." „The way of the *Dhamma."* It is somewhat difficult to offer a graceful English equivalent according to its literal meaning. The way of Truth „The way of righteousness," „The path of virtue," are renderings that have been suggested by various scholars.

The *Dhammapada* consists of 423 melodious Pāli verses uttered by **the Buddha** on about 300 occasions to suit the temperaments of the listeners in the course of His preaching tours during His ministry of forty-five years. Circumstances that led to these noble utterances are presented in the form of long or short stories, together with traditional interpretations of the Pāli verses and technical terms, in the voluminous commentary written by **ven. Buddhaghosa**. This valuable commentary has been ably translated by **E. W. Burlighame** for the Harvard Oriental Series. It may be remarked that most of these verses are better understood when read with the context.

The gems of truth embodied in these texts aptly illustrate the moral and philosophical teachings of **the Buddha**.

DHAMMAPADA

From ancient times to the present, the *Dhammapada* has been regarded as the most concise expression of **the Buddha's** teching found in the Pāli canon and the chief spiritual evidence of early Buddhism.

In the countries following *Theravāda* Buddhism, such as Sri Lanka, Burma and Thailand, the influence of the *Dhammapada* is continual. It is an ever-fruitful source of themes for sermons and discussions, a guidebook for resolving the countless problems of everyday life, a primer for the instruction of novices in the monasteries. Even the experienced, contemplative, withdrawn to forest hermitage or mountainside cave for a life of meditation, can be expected to count a copy of the book among his few material possessions. Yet the admiration the *Dhammapada* has obtained has not been confined to avowed followers of Buddhism. Wherever it has become known its moral earnestness, realistic understanding of human life, aphoristic wisdom and stirring message of a way to freedom from suffering have won for it the devotion and veneration of those responsive to the good and the true.

The expounder of the verses that comprise the *Dhammapada* is the Indian sage called **the Budda**, an honorific title meaning 'the Enlightened One' or 'the Awakened One'. The title '*Dhammapada*' which the ancient compilers of the Buddhist scriptures attached to our anthology, means portions, aspects or sections of *Dhamma*. The work has been given this title because, in its twenty-six chapters, it spans the multiple aspects of **the Buddha's** teaching, offering a variety of standpoints from which to gain a glimpse into its heart.

The work is simply a collection of inspirational or pedagogical verses on the fundamentals of the *Dhamma*, to be used as a basis for personal edification and instruction. In any given chapter several successive verses may have been spoken by **the Budda** on a single occasion, and thus among themselves will exhibit a meaningful development or a set of variations on a theme. But by a large, the logic behind the grouping together of verses into a chapter is merely the concern with a common topic. The twenty-six chapter headings thus function as a kind of rubric for classifying the diverse poetic utterances of the Master, and the reason behind the inclusion of any given verse in a particular chapter is its mention of the subject indicated in the chapter's heading.

As a great releigious classic and the chief spiritual testament of early Buddhism, the *Dhammapada* cannot be judged in its true value by a single reading, even if that reading is done carefully and reverentially. The reader should reflect on the meaning of each verse deeply and thoroughly, investigate its relevance to his life, and apply it as a guide to conduct. If this is done repeatedly, with patience and perseverance, it is certain that the *Dhammapada* will confer upon his life and new meaning and sense of purpose. Infusing him with hope and inspiration, gradually it will lead him to discover a freedom and happiness far greater than anything the world can offer.

The Pali canon consists of three pitakas:

1. Sutta Pitaka
2. Vinaya Pitaka
3. Abhidhamma Pitaka

Sutta Pitaka again has been divided into five sections:

1. Digha Nikaya
2. Majjhima Nikaya
3. Sajyutta Nikaya
4. Avguttara Nikaya
5. Khuddaka Nikaya

The former 4 sections are separate texts and the 5th one consists of 15 texts. The Buddha's teaching have been introduced by the following names during the Buddha's time:

1. Dhamma
2. Dhamma-vinaya
3. Pabcanikaya
4. Sahita
5. Navavga
6. Pavacana

Of these names, navavga refers to nine sections or style of Buddha's teaching, it can be considered as distinctive characteristic of Buddha's teaching.

1. Sutta
2. Geyya
3. Veyyakarana
4. Gatha
5. Udana
6. Itivuttaka
7. Jataka
8. Abhutadhamma
9. vedalla

The term udana appears even in this early classification of Buddha's teaching. It is good evidence to support the antiquity of the Udana Pali. The term Udana is defined as UD + AN + A = Udana. Etymologically, it means 'the air going up'. According to vedic literature, there are five kinds of life-air (prana-vayu):

1. prana
2. vyana

3. apana
4. udana
5. samana

In this list of prana-vayu, number 4 refer to Udana. The term Udana generally refers to the expression connected with enjoyment. In the Buddhist context, not only the enjoyment but also insight or understanding is combine with the term, when it was used in connection with the Pali text it means eighty-two discourses of the Buddha which have the characteristic of enjoyment and insight.

The Udana is the third book of the Khuddaka Nikaya, found between the Dhammapada and Itivuttaka. It is a collection of 80 udana in 8 vaggas, each containing 10 suttas which end with a solemn utterance. Each utterance is preceded by an introduction explaining the circumstances leading to the event. The 8 vaggas are:

(1) Bodhivagga
(2) Mucalindavagga
(3) Nandavagga
(4) Meghiyavagga
(5) Sonatherassavagga
(6) Jaccandhavagga
(7) Culavagga
(8) Pataligamiyavagga

666What are the opening suttas in the four Nikayas?

Digha-nikaya, Majjhima-nikaya, Sajyutta-nikaya and Avguttara-nikaya are the first four Nikayas of the Sutta Pitaka.

These suttas are for the most part in prose, with some verse included. They usually have a short introduction giving the circumstances in which the suttas was delivered.

The number of the suttas and the opening suttas in the four Nikayas are as below:

1. Digha Nikaya (34 suttas)	----	Brahmajala sutta
2. Majjhima Nikaya (152 suttas)	----	Mulapariyaya sutta
3. Sajyutta Nikaya (7762 suttas in 56 sajyuttas)	----	Oghatarana sutta
4. Avgutta Nikaya (9557 suttas in 11 nipatas)	----	Cittapariyadana sutta

Brahmajala sutta

The incidents to which this sutta owns its origin from the conversation held between suppiya and his pupil, Brahmadatta gave rise to the occasion for the entire discourse.

The Brahmajala sutta tells how the Buddha knows, like a good fisherman, how to catch in his net of views all sophists and philosophers, and to prove their doctrines and speculations to be worthless and obstacles to true salvation. In the course of this, he enumerates 62 different philosophical views,

from which the followers of the Buddha is to keep away. In these 62 wrong views, 18 views regarding the Pubbantakappika and 44 views regarding the Aparantakappika.

The sutta is important, not only for the information it gives about Buddhism, but also for the contribution it makes to the history of early religion and philosophy in India. There is also much dealing with social conditions, for as part of his rules for his followers the Buddha lists many activities and professions which they much avoid.

The Buddha himself in the end of this sutta refers to its other alternative titles which are Atthajala, Dhammajala, Ditthijala and Anuttarasajgamavijaya. And this in the only sutta in Digha Nikaya deals with the three morality:

(a) Minor Morality --- Basic morality applicable to all.
(b) Middle Morality
(c) Major Morality
} Which are mostly practised by Samanas and Brahmanas.

1. MULAPARIYAYA SUTTA

The Majjhima-nikaya begins with the Mulapariyaya sutta which lays the scene of the discourse at the pleasure grove of Ukkattha. The Buddha uttered these words "sabba-dhamma-mulapariyayaj vo bhikkhave desessami" (Bhikkhu, I shall expound the main procedure of all religious beliefs).

In this sutta the Buddha gave the real position of the contemporary systems of the philosophy and his own. From this sutta we learn that many philosophical and theological ideas existed then in India. It informs us that there was a difference between the Brahmanical conception of Nirvana and the Buddha's conception of Nibbana.

Here, the Buddha explained the basis of all phenomena, specifying 24 categories such as the 4 elements; sentient being, devas; the seen, the heard, the thought of, the known; the oneness, the multiplicity, the whole; and the reality of Nibbana. The uninstructed worldling cannot perceive the true nature of these phenomena; only the enlightened ones can see them in true perspective.

3. Oghatarana sutta

The Sajyutta Nikaya gains its title from the fact that its suttas are grouped together (sajyutta) according to their contents. There are 56 sajyuttas, arranged in 5 vaggas. They contains 7762 suttas.

The first vagga is called Sagathavagga, again contains 11 sajyutta, the first sajyutta is Devata-sajyutta.

The first sutta of the Devata-sajyutta is Oghatarana sutta, it has a short introduction describing how a devata visited the Buddha and asked a question.

Cittapariyadana sutta

Avguttara Nikaya is divided into 11 nipatas, arranged in about 160 vaggas and consists of 9557 suttas. Ekanipata is the first nipatas and has 19 vaggas, the first vagga is called Rupavagga. Thus, the first sutta of Avgutta Nikaya is in the first vagga of the Rupavagga.

Vinaya Piṭaka with short introduction to Pāli Canonical Literature

(lectured by ven. Mahindaratana, written by ven. Kevala) 2010

There are three *piṭakas* in the Pāli canon. Here, canon means Pāli text-books. They are as follows:

1. *Sutta Piṭaka* (the basket of discourses)
2. *Vinaya Piṭaka* (the basket of disciplinary rules and regulations)
3. *Abhidhamma Piṭaka* (Buddhist philosophical thoughts)

Originally, there have been only two works in the Pāli canon, that is '*Dhamma*' and '*Vinaya*'. In the earliest Buddhist works, we meet the word '*Vinaya*' together with the work '*Dhamma*' as *Dhamma-Vinaya* in the canon itself. But when we compare and contrast with the work *Dhamma*, it came into being as *Vinaya Piṭaka* in the Pāli literature. In this respect, *Vinaya* means monastic rules and regulations. In other words, *Vinaya* means discipline in thought, words and deeds.

According to the *Theravāda* Pāli commentaries, it is said, that there were three *piṭakas* that have been collected in the first Buddhist Council, which was held at Rājagaha in India. But when we investigate deeply, we can realize that there have been arranged only two collections of *suttas* (as *piṭakas*) at the first Buddhist Council.

The Buddha also said: »*Mayā dhammoca vinayoca desito paññatto*.« In this stanza we can see just only two words – *Dhamma* and *Vinaya*, but actually it is merely one word – '*dhammavinaya*'. *Vinaya*, however, was a special *piṭaka* (basket) in the Pali scripture.

It contains monastic rules of discipline for Buddhist monks and nuns and others, that are included into the *Dhamma* section. The *Vinaya* was developed as a *piṭaka* in the first Buddhist Council, but strictly, before the first Buddhist Council, there was a plenty of rules and regulations by name *Vinaya* (discipline of the Order).

Ven. Upāli was specialized in *Vinaya*. He answered whatever questions were asked by **Ven. Mahā Kassapa** at the first Buddhist Council. *Vinaya Piṭaka* is nothing but discipline laid down by **the Lord Buddha** Himself for ones who enter into the Order as *Bhikkhus* and *Bhikkhunīs*.

These disciplines embody authoritative injunction of **the Buddha** to control the disciples on both physical and verbal actions in the daily activities.[19] The Buddhist monastic community always depends on *Vinaya Piṭaka* mainly. It is said: »*Vinayo nāma sāsanassa āyu*.« in the *Vinaya* commentaries.

If the discipline is deeply rooted in *Bhikkhus*, the Order would be established very well, otherwise the discipleship would perish. There would be no more *Sāsana* - »*Vinaye ṭhite sāsanaṃ ṭhitaṃ, vinayonāma sāsanassa āyu*.« **The Blessed One's** expectation was that His disciples would succeed to develop their lives as well as help others to succeed in it also.

19 I feel that the rules were given with the purpose that the monks control themselves, not that **the Buddha** would control them.

They would do so according to His teaching. Thus the *Bhikkhus* were meant to follow the way which was described by **the Buddha**.

We are provided through information of early disciples by the *Theragāthā* and *Therīgāthā*. In the first twenty years after **the Buddha's** enlightenment, there have been no problems in the Order. The disciples who entered the life of *brahmacariya* tried to understand the truth of the world and finally they succeeded in reaching the final goal, the *Nibbāna*.

They had gone to the various religious leaders who were in India contemporary to **the Buddha**. Therefore, they did not want to do any offenses against the order of *Bhikkhus*. Then, they were supposed to know what were suitable things and what were the unsuitable things for monks. Still, they wanted to finish the cycle of rebirth, the *Saṃsāra*, through the *Dhamma* and advice given by **the Buddha**.

Although there were no rules and regulations in the Order at that time, they proceeded to live in purity throughout their lives according to the *Dhamma*. We can see that the earliest disciples also followed similar *sikkhāpadas*. It was denoted by the *Sutta Piṭaka* given by **the Buddha**. We can see this evidence in the chapter of *Khandhaka*.

According to the commentaries, it was through *Bhikkhu* named **Sudina**, a native of Kalandha village near Vesālī who committed sexual intercourse with his ex-wife. That was first *Pārājika* rule that came to be promulgated. It was laid down to control *Bhikkhus* from indulgence in sexual intercourse. This kind of rule was not given because it would be the first time when monks would commit an offense. But those offenses were not as great, therefore, **the Buddha** did not lay down any rules of disciplines those times. In fact, He only blamed the offenders and encouraged them not to commit the offenses again.

Once ***Arahant* Sāriputta** have shown the situation of the Order and he wanted to protect the Order systematically. But **the Buddha** answered that it was not the time to promulgate the *Vinaya* discipline to the *Saṅgha* Order. **The Buddha** did not want to bind the disciples in the Order with rules and regulations. But after the first *Pārājika* commited by ***Bhikkhu* Sudinna**, **the Buddha** understood that it was time to lay down the *Vinaya* rules of the discipline in the *Saṅgha*. Commentators said, that there are facts in the *Sutta Piṭaka* which were reasons to promulgate the *Vinaya* rules. In the *Bhaddāli Sutta* it is denoted that there are five items as causes of corruptions in the monastic Order. The five causes according to how **the Lord Buddha** laid down the *Vinaya* rules are as follows:[20]

1. *Lābhaggaṃ patto hoti* (is subjected to gain)
2. *Yasaggaṃ patto hoti* (is subjected to fame)
3. *Bāhusaccamahattaṃ patto hoti* (is subjected to learning)
4. *Rattaññū patto hoti* (is subjected to security)
5. *Vepullaṃ patto hoti* (is subjected to expansion in number of monks)

»*Yato ca kho, bhaddāli, idhekacce āsavaṭṭhānīyā dhammā saṅghe pātubhavanti, atha satthā sāvakānaṃ sikkhāpadaṃ paññāpeti tesaṃyeva āsavaṭṭhānīyānaṃ dhammānaṃ paṭighātāya. na tāva, bhaddāli, idhekacce āsavaṭṭhānīyā dhammā saṅghe pātubhavanti yāva na saṅgho mahattaṃ patto hoti. yato ca kho, bhaddāli, saṅgho mahattaṃ patto hoti, atha idhekacce āsavaṭṭhānīyā dhammā saṅghe pātubhavanti. atha satthā sāvakānaṃ sikkhāpadaṃ paññāpeti tesaṃyeva āsavaṭṭhānīyānaṃ dhammānaṃ paṭighātāya. na tāva, bhaddāli, idhekacce āsavaṭṭhānīyā dhammā saṅghe pātubhavanti yāva na saṅgho lābhaggaṃ patto hoti, yasaggaṃ patto hoti, bāhusaccaṃ patto hoti, rattaññutaṃ patto hoti. yato ca kho, bhaddāli, saṅgho rattaññutaṃ patto hoti, atha idhekacce āsavaṭṭhānīyā dhammā saṅghe pātubhavanti, atha*

20 Only the first four aspects can be found in the *Bhaddāli Sutta,* the "*vepullaṃ patto hoti*" aspect is missing. There is another *sutta – Vinayapaññattiyācanakathāvaṇṇanā* (*Vinaya Piṭaka – Pārājika Pāḷi - Verañjakaṇḍaṃ*) and there are also four aspects from this list. However, there the "*yasaggaṃ patto hoti*" aspect is missing.

satthā sāvakānaṃ sikkhāpadaṃ paññāpeti tesaṃyeva āsavaṭṭhānīyānaṃ dhammānaṃ paṭighātāya.«
(*Majjhima Nikāya – Majjhimapaṇṇāsapāḷi - 2. Bhikkhuvaggo - 5. Bhaddālisuttaṃ*)

And then, there are four reasons excluding above "*vepullamahattaṃ patto hoti*" which is mentioned in the *Vinaya Piṭaka* in the *Suttavibhaṅga*.[21] In the earliest period of time there was a few members in the *Saṅgha* Order, but later it numerically increased. It is said: »*Bāhuznanvacanattāni aphlsukhaṃ nāma bhavati.*«[22] All of them entered the Order to become *Arahants* and some of them were learned people in regards to *Vedas* and other texts as well. They tried to argue with each other about **the Buddha** and His teachings. When the *Saṅgha* Orderbecame famous, numbers of people visited various gifts. So, some of monks entered **the Buddha's** Order in order to gain such gifts. **The Buddha** laid down the *Vinaya* rules for the sake of *Saṅgha* Order not for confining the *Bhikkhus* and *Bhikkhunīs*. There are ten reasons for the *Vinaya* rules preached by **the Buddha** Himself. They are as follows:[23]

1. *Saṁghasuṭṭhutāya* – for the welfare of the monks
2. *Saṁghaphāsutāya* – for the comfort of the monks
3. *Dumaṅkūnaṃ puggalānaṃ niggahāya* – for the control of unsteady monks
4. *Pesalānaṃ bhikkhūnaṃ phāsuvihārāya* – for the well-being of well behaved monks
5. *Diṭṭhadhammikānaṃ āsavānaṃ saṃvarāya* – for the restraint of the present defilement
6. *Samparāyikānaṃ āsavānaṃ paṭighātāya* – for the regarding against pollution liable to arise in a future life
7. *Appasannānaṃ pasādāya* – for pleasing of those not yet pleased with *Dhamma*
8. *Pasannānaṃ Bhiyobhāvāya* – for the development of these pleased with *Dhamma*
9. *Saddhammaṭṭhitiyā* – for the preservation of the *Dhamma*
10. *Vinayānuggahāya* – for the favor of the *Vinaya*

According to the commentators **the Blessed One** could not control the Order at the time when the *Saṅgha* Order spread all over the India. Among the monks some had seen **the Buddha** but some monks had never seen **the Buddha** personally. Then they behave monastic order how they wanted with the previous habits.(?) Therefore, **the Buddha** had to lay down the *Vinaya* rules and discipline involving the whole Order. There are eight divisions of *Vinaya*, namely:

Section	*Bhikkhu*	*Bhikkhunī*
1. *Pārājika*	4	8
2. *Saṁgādisesa*	13	17
3. *Aniyata*	2	-
4. *Nissaggiya*	30	30
5. *Suddha pācittiya*	92	166
6. *Patidesaniya*	4	8
7. *Sekhiya*	75	75
8. *Adhikaranasamatha*	7	7
(all together)	(227)	(311)

According to classification of *Pāli* commentaries we can see that the *Vinaya Piṭaka* has been divided into five divisions:

1. *Pārājika Pāḷi* (in *Suttavibhaṅga*)
2. *Pācittiya Pāḷi* (in *Suttavibhaṅga*)
3. *Mahāvagga Pāḷi* (in *Khandaka*)
4. *Cullavagga Pāḷi* (in *Khandaka*)
5. *Parivāra Pāḷi* (*Parivāra*)

Here *Vibhaṅga* is based on *Pātimokkha* text; it contains the rules of *Bhikkhus* and *Bhikkhunīs* which is included in *Pārājika Pāḷi* and *Pācittiya Pāḷi*. *Pātimokkha* means 'the code for monks and nuns'. This is probably one of the oldest texts formulated at the ceremony of confession which was performed on *Uposatha* day by the monastic Order. The text is called *Suttavibhaṅga,* the commentary on *Vibhaṅga Pāḷi*.(?) The transgressions that may be committed by individual are systematically divided in *Vinaya Piṭaka* into categories according to their seriousness. Transgression is an offense committed by a monk:

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21 It is *Pārājika Pāḷi* in *Suttavibhaṅga*.

22 This is completely nonsense. It does neither appear in *Tipiṭaka* nor in notes from the other years and other subjects. Moreover, it is completely irrelevant in regards to the discussed topic.

23 For example at *Aṅguttara Nikāya – Dasakanipātapāḷi – 4. Upālivaggo – 1. Upālisuttaṃ*

1. *Cattāro Pārājikadhammā*
2. *Terassa Saṅghādisesadhammā*
3. *Tiṃsa Nissaggiyadhammā*
4. *Dvenanuti Pācittiyadhammā*
5. *Dve Aniyatadhammā*
6. *Cattāro Pāṭidesanīyadhammā*
7. *Satta Adhikaraṇsamathadhammā*
8. *Pañcasatti Sekhiyadhammā*

There are 227 such rules in Bhikkhu Pātimokkha. This Pātimokkha is called 'Āṇā Pātimokkha' by technical term. There is another Pātimokkha called 'Ovāda Pātimokkha'. Blessed Ones who lived in the long period of the world did not establish rules and regulations for the Order of their disciples. They just advised their disciples verbally. It is named 'Ovāda Pātimokkha' presented by the Perfected Buddhas. However, some of the Blessed Ones who lived for a short time in the world laid down the Vinaya rules. For example **Gotama Buddha**. Actually, all Blessed Ones who lived for a short period of the world laid down the Vinaya discipline twenty years after their enlightenment (see Sumaṅgalavilāsinī). 'Ovāda Pātimokkha' could be preached only by **the Blessed One**, but Āṇā Pātimokkha can be preached by the disciples either. Regarding the Ovāda Pātimokkha there are three verses in the Vinaya Piṭaka as follows:[24]

»*Sabbapāpassa akaraṇaṃ*	"To do well,
Kusalassa upasaṃpadā;	Not to do evil,
Sacittapariyodapanaṃ,	To purify the mind,
Etaṃ buddhānasāsanaṃ.«	This is the teaching of all the *Buddhas.*"
»*Khantī paramaṃ tapo titikkhā,*	"Forbearing patience is the highest austerity.
Nibbānaṃ paramaṃ vadanti buddhā;	*Nibbāna* is supreme, said **the Buddha**, He, verily,
Na hi pabbajito parūpaghātī,	is not a recluse who harms another,
Na samaṇo hoti paraṃ viheṭhayanto.«	Nor is he an ascetic who oppresses others."
»*Anūpavādo anūpaghāto,*	"Not insulting, not harming,
Pātimokkhe ca saṃvaro,	restraint according to *pātimokkha*,
Mattaññutā ca bhattasmiṃ,	moderation in food,
Pantañca sayanāsaṃ	secluded abode,
adhicitte ca āyogo,	intend in higher thoughts –
etaṃ buddhānasāsana'nti.«	This is the teaching of all the *Buddhas*."

666WHAT IS VINAYA (VEN. SANTA)

Vinaya is the disciplinary code for self training laid down by the Buddha for monks and nuns to observe. Vinaya plays a pivotal role in their monastic way of life. The Buddha did not formulate the code of discipline in single exercise. However, he instituted certain rules as and when the need arose. Vinaya pitaka and its commentary contain many significant stories about how and certain rule were laid down by the Buddha. According to the Buddha the best form of vinaya was to discipline the mind,words and action. The early disciples of the Buddha were highly developed spiritually and they had little need for a set of rules to be imposes upon them. However, as monastic order (the sangha) grew in numbers, it attracted many others, some of whom were not so highly developed spiritually.

There arose some problems regarding their conduct and way of life such as taking part in lay activities for their livelihood and yielding to temptation for sense pleasure. Owing to this situation, the

24 These three Pāli paragraphs can be found for example in *Dīgha Nikāya - Mahāvaggapāḷi – Mahāpadānasuttaṃ* – paragraph 90

Buddha had to lay down guidelines for the monks and nuns to follow so that they could distinguish the different between the life of monks and laymen. Holy order when compared with other existing ascetic practices at that time. During the early period the Buddha himself introduced these rules and regulation for the progress and development of his religion. The vinaya pitaka deals meaning with moral practices. Sila is a code of morality, important subject matter.

Ven. Buddhaghosa explained after passing away of the Buddha at first council the vinaya pitaka was rehearsed first because vinaya is the age of the Buddhist dispensation. Vinayo nama sasanasa ayu vinaye thite sasananca thitam hoti. The rules of discipline first laid down by the Buddha are called Mulla- pannatti; those supplemented later are known as Anupannatti. Together they are known as Sikkhapada, rules of discipline. The vinaya pitaka has three texts: 1 Suttavibhanga, 2 the khandhaka, and 3 the parivara as much Theravada vinaya has. But R. C. Childers describes that the Vinaya pitaka has five books; they are: Parajika, Pacittiya, Maha vagga, Culla vagga, and Parivara. The Suttavibhanga discusses all the rules, which are given in Patimokkhasutta. The Suttavibhanga the Buddhist thinks that the word means a division of discourses or a chapter. It mentions firstly how, when and why the particular rule in question came to be laid down. The khandhakas is divided into two parts: the Mahavagga consists of ten chapters, the Cullavagga twelve. The Mahavagga is known as the greater division and Cullavagga means the small division.

The Parivara is known as the concluding text of the Vinaya pitaka. It was written much later than the Suttavibhanga and Khaddhakas. It is a digest of other parts of the vinaya, which has 19 chapters. In the Theravada vinaya, Patimokkha has two parts Bhikkhu- Patimokkha has eight sections, whereas Bhikkhuni- Patimokkha has seven sections. The monks are expected to follow 227 precepts, while the nuns 311 precepts. The precepts for monks are divided categories: four parajika offence, thirteen sanghadisesa offence, two aniyata offence, thirty nissagiya-pacittiya offence, ninety –two suddha-pacittiya offence, four patidesaniya offence, seventy- five sikkheyya-dharmma offence, and seven adhikaranasamatha offences. The precepts for the nuns are categorized: eight parajika offences, seventeen sanghadisesa offence, thirty nissagiya offences,166 suddha pacittaya offences, eight padesaniya offences, seventy five sikheya offences and seven Adhikaranasamatha offences.

The offences for which penalities are laid down may be classified under seven categories depending on their nature: 1 Parajika, 2 Sanghadisesa, 3 Thullaccaya, 4 Pacittiya, 5 Patidesaniya, 6 Dukkata, 7 Dubbhasita. Originally, the Patimokkha had 152 rules, but they were extended to 227 rules of conduct were recited by the monks in the Uposatha ceremony. In Sanskrit there are 263 rules, but in Tibetan we find 258 rules 631.

Vinaya Piṭaka (Basket of Discipline) (lectured by ven. Mahindaratana) (original by ven. Samnang Phy) (2009)

The Pāli canon is known under the term *Tipiṭaka*, three fold baskets, because it consists of three main parts; those are:

1) *Vinaya Piṭaka* (Basket of Discipline)
2) *Sutta Piṭaka* (Basket of Discourse)

3) *Abhidhamma Piṭaka* (Basket of Ultimate Doctrine).

In the early Buddhist works we met the word *Vinaya* with the word *Dhamma* when the *Vinaya* was being compared and contrasted; the word *Dhamma* came first and the *Vinaya* is second. According to *Theravāda* commentaries it said that there were three *Piṭakas* have been collected in the first Buddhist council, which was held at *Rājagaha* but when we investigate deeply we realized that there were only two collections of *Piṭaka* in the first council. **The Buddha** also said that »*Mayā dhammo ca vinayo ca desito paññatto.*«[25] However, *Vinaya* was a special basket it contains monastic rules of disciples of the Buddhist monks and nuns but others are included to *Dhamma*. The *Vinaya* was developed as the *Piṭaka* in the first Buddhist council but before that there were plenty rules by the name *Siksā* amongst the eighty of great monks. **Arahanta Upāli** was the specialized in the *Vinaya*. At the first council **Arahanta Upāli** answered every questions asked by **Arahanta Mahākassapa** like;

> "Ye venerable men, let the congregation hear me if the congregation ready I will question **Upāli** in respect of the *Vinaya*."
> "Ye venerable men, let the congregation hear me if the congregation is ready I will answer all the questions asked by **Ven. Mahākassapa**", etc...

Vinaya (Discipline)

There are five contents of *Vinaya Piṭaka*,

1). *Pārājika Pāli* (Major offenses)
2). *Pācittiya Pāli* (Minor offenses)
3). *Mahāvagga Pāli* (Greater sections)
4). *Cullavagga Pāli* (Lesser sections)
5). *Parivāra Pāli* (Epitome of *Vinaya*)

These are known as *Āṇādesānā*[26].

The *Vinaya Pitaka* is made up of rules of disciplines laid down for regulating the conduct of **the Buddha**'s disciples who have been admitted as *Bhikkhus* and *Bhikkunīs* into the Order. These rules embody authoritative injunctions of **the Buddha** on modes of conduct and restrains on both physical and verbal actions. They deal with various categories of restrains and admonitions in accordance with the nature of the offense.

The Buddhist monastic community always have been depended on *Vinaya* »*Vinayo nāma sāsanassa āyu.*«[27] If the developments are story of disciples; is there the order would establish very well? Other, the disciplines, could be perished then there is no more called *Sāsana*. According to classification of Pāli commentators we can see the *Vinaya Pitaka* has been divided into five divisions as mentions above; those five categories are summarized again into three divisions as following;

1. *Sutta Vibhaṅga*
   - a) *Pārājika Pāli*
   - b) *Pācittaya Pāli*

2. *Khandhaka*
   - a) *Cullavagga Pāli*
   - b) *Mahāvagga Pāli*

25 This is for example at *Mahāparinibbāna Sutta* in *Dīgha Nikāya*.
26 This word appears only in *Aṭṭhakathā* and its meaning is 'orders-preaching' or 'preaching orders'.
27 For example *Tīkā – Vinayapiṭaka – Vinayavinicchaya Tīkā – Ekuttaranayakathāvaṇṇanā - Catukkakathāvaṇṇanā*

3. *Parivāra* ┤ *Parivāra Pāli*

Here, *Vibhaṅga* is based on the *Pātimokkha*; it contains the rules of disciplines of *Bhikkhus* and *Bhikkhunīs*, which included in *Pārājika* and *Pācittiya Pāli*. This is very probably one of the order's texts. The formula for ceremony of confession as it was a performance in the *Uposatha* day in the monastic order. The *Sutta Vibhaṅga* is the commentary on the texts (*Pātimokkha*). In the individual transgression are divided into following categories in the order of their seriousness,

		Bhikkhu	*Bhikkhunī*
1.	*Pārājika*	4	8 *
2.	*Saṅghādisesa*	13	17
3.	*Aniyata*	2	-
4.	*Nissaggiya*	30	30
5.	*Suddha Pācittiya*	92	166
6.	*Pātidesanīya*	4	8
7.	*Sekkhīya vatta*	75	75
8.	*Adhikaraṇa samaṭha*	7	7
		227	311

These rules are numerical 227 in *Bhikkhu Pātimokkha*. This *Pātimokkha* is called *Ānāpātimokkha*; there are other *Pātimokkha* named *Ovādapātimokkha*. Some Blessed Ones who lived long period in the world didn't establish the rules of discipline for their disciples. They only advised their disciples in verbal action at the present time, this is called or known as *Ovādapātimokkha*. This *Pātimokkha* was preached only by the Perfect Ones. Some Blessed Ones who lived nor(?) longer period laid down the rules of disciplines after 20 years from their Enlightenment, their disciples also could preach this *Āṇāpātimokkha*; those stanzas are:[28]

»*Sabbapāpassa akaraṇaṃ*	"To do well,
Kusalassa upasaṃpadā;	Not to do evil,
Sacittapariyodapanaṃ,	To purify the mind,
Etaṃ buddhānasāsanaṃ.«	This is the teaching of all the *Buddhas*"
»*Khantī paramaṃ tapo titikkhā,*	"Forbearing patience is the highest austerity.
Nibbānaṃ paramaṃ vadanti buddhā;	*Nibbāna* is supreme, said **the Buddha**, He, verily,
Na hi pabbajito parūpaghātī,	is not a recluse who harms another,
Na samaṇo hoti paraṃ viheṭhayanto.«	Nor is he an ascetic who oppresses others."
»*Anūpavādo anūpaghāto,*	"Not insulting, not harming,
Pātimokkhe ca saṃvaro,	restraint according to *pātimokkha*,
Mattaññutā ca bhattasmiṃ,	moderation in food,
Pantañca sayanāsaṃ	secluded abode,
adhicitte ca āyogo,	intend in higher thoughts –
etaṃ buddhānasāsana'nti.«	This is the teaching of all the *Buddhas*."

* For more detail please read Guide to *Tipiṭaka*, written by **Uko Lay**, page 12.

28 These three Pāli paragraphs can be found for example in *Dīgha Nikāya - Mahāvaggapāḷi – Mahāpadānasuttaṃ* – paragraph 90

The Basket of Discipline (short version of Vinaya Piṭaka with short introduction to Pāli Canonical Literature (lectured by ven. Mahindaratana, written by ven. Kevala))

2010

In the Pāli canon there are three *piṭakas*, namely *Vinaya Piṭaka, Sutta Piṭaka* and *Abhidhamma Piṭaka*. In earliest Buddhist works we meet '*Vinaya*' with the '*Dhamma*' when the word '*Dhamma*' comes first and the word '*Vinaya*' is second. According to commentaries, it is said that these three *piṭakas* have been collected in the First Buddhist Council. But when we investigate deeply we realize that there had been collected only two *piṭakas* at the First Council.

The Buddha also had said: »*Dhammo ca Vinayo ca paññatto*.« However, *Vinaya Piṭaka* contains monastic discipline of the Buddhist monks, all other is included in *Dhamma*.

The *Vinaya Piṭaka* was developed as a *piṭaka* in the First Buddhist Council. But before that there were twenty of systems of rules by name 'discipline'. Among those twenty was the system of rules for Buddhist monks.

The *Vinaya Piṭaka* is made up of rules for disciples who entered the Order as *Bhikkhus*. Those rules embody authoritative injunctions of **the Buddha**. The Buddhist monastic communities always have depended on *Vinaya* - »*Vinayonāma sāsanassa āyu*.«

According to the classification of Pāli commentators, *Vinaya Piṭaka* is divided into five divisions:

1. *Pārājika Pāḷi* (in *Suttavibhaṁga*)
2. *Pācittiya Pāḷi* (in *Suttavibhaṁga*)
3. *Mahāvagga Pāḷi* (in *Khandaka*)
4. *Cullavagga Pāḷi* (in *Khandaka*)
5. *Parivāra Pāḷi* (*Parivāra*)

Here *Suttavibhaṅga* is based on the *Pātimokkha*. It contains the rules of discipline of *Bhikkhus* and *Bhikkhunīs*. It also consists of formulas for the ceremony of confession as it was performed on *Uposatha* day in the monasteries.[29]

There are 227 rules in the *Bhikkhu Pātimokkha*. It is called '*Āṇā-Pātimokkha*'. There were another *Buddhas* who lived long ago before **the Gotama Buddha**. They didn't establish rules of discipline, they advised their disciples in regards to their verbal and bodily action. That is known as '*Ovāda-Pātimokkha'*. This *Pātimokkha* was preached only by **the Buddha**.

Vinaya Piṭaka

„*Vinaya"* means „discipline." The *Vinaya Piṭaka* really means „a basket containing manuscripts," *vinaya* or the rules of discipline. It contains rules and regulations for the management of the Buddhist *Saṁgha* and for the conduct of the daily life of monks and nuns, rules for reception into the order, for the periodical confession of sins, for life during the rainy season, for house and clothing, medicine, creeds and legal Procter(?) in case of schism are also included in it.

These rules are support which has been laid down by the Buddha himself as ovation. There is strong having also found place in it.(?) Some of them give us fragment of the Buddha-legend, while other through(?) of life on the daily life of ancient idea there strops(?) are olestra(?) live of the occasion when the Buddha was constrained to have recourse to his pupil.(?) The greater portion of the *Vinaya Piṭaka* appears to be dry and technical. Therein have rendered the work and unpleasant reading in spite of the narrative of events in life of the Buddha. The *Vinaya Piṭaka* is in one word on account of the Buddhist *Saṁgha*. *Vinaya* as known as known in middle Burma is the monastic code handed down by the *Theravāda* sent in Sri Lanka.

According to ven. **Buddhaghosa** all the text of *Vinaya Piṭaka* was rehearsed ??? in the first chanting. He deskilled(?) *Vinaya Piṭaka* and *Pacittiya Pāli* belong to *Khandaka* means 22 chapters, *Cūllavagga Pāli* 12 chapters and *Mahāvagga Pāli* 10 chapters.

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29 Although the teacher evidently doesn't participate at the *Uposatha* ceremony, today most of the virtuous *Bhikkhus* participate at it regularly.

Vinaya Piṭaka

The *Vinaya Piṭaka* clearly means a basket containing manuscripts of *Vinaya* or rule of discipline. It is containing rules and regulations for the *Bhikkhu Saṁgha* and *Bhikkhunī Saṁgha*. **Ven. Buddhaghosa** explained that *Vinaya* by them(?) *Suttavibhaṁga*, *Khandaka* and *Parivāra*.
These are containing:
1. *Pārājika Pāḷi* (in *Suttavibhaṁga*)
2. *Pācittiya Pāḷi* (in *Suttavibhaṁga*)
3. *Mahāvagga Pāḷi* (in *Khandaka*)
4. *Cullavagga Pāḷi* (in *Khandaka*)
5. *Parivāra Pāḷi* (*Parivāra*)

Here *Sutta Vibhaṁga* means *Pārājika Pāḷi* and *Pācittiya Pāḷi*. *Khandaka* means *Cullavagga Pāḷi* and *Mahāvagga Pāḷi*. *Parivāra* means *Parivāra Pāḷi*. Here *Suttavibhaṁga* means 'the explanation of the *sutta*'. The *sutta* means the precepts laid down by **the Buddha** for *Bhikkhus* and *Bhikkhunīs*. The *Suttavibhaṁga* lays down and explains all the *Vinaya* rules which are contained in the *Pātimokkha*. It is divided into two books – *Pārājika Pāḷi* and *Pācittiya Pāḷi*. *Pārājika* and *Pācittiya* contain rules for guidance of the *Bhikkhu* (227 *Vinaya* rules) and *Bhikkhunī* (311 *Vinaya* rules) *Saṁgha*. *Pātimokkha* is divided in 8 sections:

Section	*Bhikkhu*	*Bhikkhunī*
1. *Pārājika*	4	8
2. *Saṁgādisesa*	13	17
3. *Aniyata*	2	-
4. *Nissaggiya*	30	30
5. *Suddha pācittiya*	92	166
6. *Patidesaniya*	4	8
7. *Sekhiya*	75	75
8. *Adhikaranasamatha*	7	7
(all together)	(227)	(311)

The *Pātimokkha* seems to existence to the India custom of holding secret(?) two periods each month, on the full moon and fourteenth or fifteenth day, the new moon day. The *Bhikkhus* and *Bhikkhunīs* used to gather and meet to confess their sins and faults which they committed towards their *Vinaya*. *Bhikkhu Saṁgha* are towards one another and exclusion form the *Pātimokkha* ceremony.(?)

The *Cullavagga* deals with 12 cases of the peocceding(?) *kamma*, that which is against the law, act of superstition, who speaks in disprove of **the Buddha**, the *Dhamma* and the *Saṁgha*. *Ukkepaniya kamma* and formal acts of superstition(?) to be taken against those who have committed an offense do not want to admit.

The *Parivāra Pāḷi* is the biggest part of the *Vinaya Piṭaka*. It explaines how rules of the Order (*Saṁgha*) are drawn up to regulate the conduct of the *Bhikkhus* as well as administrative affairs of the Order. The *Parivāra Pāḷi* provides general principles and guidance in the spirit of which all the *Saṁgha Vinicchaya.*

Question: Give an account of the *Vinaya Piṭaka*

The *Vinaya Piṭaka* is the „basket of the discipline of the order.“ That means the basket, which contains manuscripts of the rules of the discipline. It mentions the rules and regulations, which not only guide the Buddhist *Saṁgha,* but also mentions the conduct of the daily life of monks and nuns.

During the early period **the Buddha** himself introduced these rules and regulations for the progress and

development of his religion. The *Vinaya Piṭaka* deals mainly with moral practices, *sīla* is the code of morality, it is important subject matter. **Ven. Buddhaghosa** explained after passing away of **the Buddha** at the first council the *Vinaya Piṭaka* was rehearsed first, because *Vinaya* is „the age of **the Buddha's** dispensation." »*Vinayonama sāsana sayo. Vinaye thite sasanaca thitam hoti.*«

The rules of discipline first laid down by **the Buddha** are called *Mulapaññatti.* Those supplemented later are known as *Anupaññatti*. Together they are known as *„sikkhāpadas*" (rules of discipline). The *Vinaya Piṭaka* has three texts:
1. *Suttavibhaṁga*
2. *Khandhakas* (has two parts)
3. *Parivāra (*has ten parts) (as much as *Theravāda* has)

But **R. C. Childers** describes, that the *Vinaya Piṭaka* has five books:
1. *Pārājikaṃ*
2. *Pācittiyaṃ*
3. *Mahāvagga* („the greater division")
4. *Cullavagga* („the smaller division," has 12 chapters)
5. *Parivāra* (the concluding text of *Vinaya Piṭaka*)

The *Sutta Vibhaṁga* discusses all the rules which are given in *Pātimokkha sutta*. The *Suttavibhaṁga* – Buddhists understand this word as „division of discourse" or „a chapter." It mentions first how, when and the particular rule in question came to be laid down. The *Khandakas* is divided into two parts; the *Mahāvagga* consists of ten chapters. The *Cullavagga* twelve, the *Mahāvagga* is known as „the greater division" and the *Cullavagga* means „the smaller division." The *Parivāra* is known as the concluding text of the *Vinaya Piṭaka*. It was written much later than the *Suttavibhaṁga* and *Khandakas*. It is a digest of other parts of the *Vinaya*, which has 19 chapters.

In the *Theravāda Vinaya*, *Pātimokkha* has two parts. *Bhikkhu Pātimokkha* has eight sections, whereas *Bhikkhunī Pātimokkha* has seven sections. The monks are expected to follow 227 precepts, while nuns 311 precepts. The precepts for monks are divided into categories:
1. *Pārājika* offences (4)
2. *Suddha Pācittiya* offences (9)
3. *Pāṭidesanīya* offences (4)
4. *Sekhiya-dhamma* offences (75)
5. *Adhikarana samatha* offences (7)

The precepts for the nuns are also categorized:
1. *Pārājika* offences (8)
2. *Sanghādisesa* offences (17)
3. *Nissaggiya-pācittiya* offences (30)
4. *Suddha pācittiya* offences (166)
5. *Pāṭidesanīya* offences (8)
6. *Sekhiya dhamma* offences (75)
7. *Adhikaranasamatha* offences (7)

The offenses for which penalties are laid down may be classified under seven categories depending on their nature:
1. *Pārājika*
2. *Sanghādisesa*
3. *Thullaccaya*
4. *Pācittiya*
5. *Pāṭidesanīya*
6. *Dukkaṭa* and *Dubbhāsita*

Originally, the *Pātimokkha* had 152 rules, but they were extended to 227, and these 227 rules of conduct were recited by the monks during the *uposatha* ceremonies. In Sanskrit there are 263 rules and in the Tibetan tradition we find 258 rules.

The *Vinaya Piṭaka* (original by ven. Hunny)

The *Vinaya Piṭaka* is the basket of discipline of the order, it means a basket which contains manuscripts of the rules of discipline. It mentions the rules and regulations which not only guide the Buddhist *Saṁgha* but also mentions the conduct of the daily life of monks and nuns. During the early period **the Buddha** himself introduced these rules and regulations for the progress and development of his religion. The *Vinaya Piṭaka* deals mainly with moral practices. *Sīla* is the code of

morality, important subject matter.

Ven. Buddhaghosa explained after passing away of **the Buddha** at the first council the *Vinaya Piṭaka* was rehearsed first, because *Vinaya* is the age of the Buddhist dispensation.

»*Vinayo nāma slsanasayo vinaye ṭhite sāsanañca ṭhitaṁ hoti*.«

The rules of discipline first laid down by **the Buddha** are called *mūla paññati*. Together they are known as *sikkhāpadas*, rules of discipline.

The *Vinaya Piṭaka* has three texts:

1. *Suttavibhaṁga*
2. *Khandhaka*
3. *Parivāra*

as much as *Theravāda Vinaya* has. But **R. C. Childer** describes that the *Vinaya Piṭaka* has five books, they are:

1. *Pārājika*
2. *Pācittiya*
3. *Mahāvagga*
4. *Cullavagga*
5. *Parivāra*

The *Suttavibhaṁga* discusses all the rules, which are given in the *Pātimokkha sutta*. The word *Suttavibhaṁga* is by Buddhists understood as a division of discourse or a chapter. It mentions firstly how, when and why the particular rule in question came to be laid down.

The *Khandhaka* is divided into two parts:

1. *Mahāvagga* (consists of 10 chapters, known also as 'the greater division')
2. *Cullavagga* (consists of 12 chapters, known also as 'the smaller division')

The *Parivāra* is known as the concluding text of the *Vinaya Piṭaka*, it was written much later than the *Suttavibhaṁga* and *Khandhaka*. It is a biggest of all other parts of the *Vinaya*, which has 19 chapters.

In the *Theravāda*, *Vinaya Pātimokkha* has two parts:

(a) *Bhikkhu Pātimokkha* (has 8 sections)
(b) *Bhikkhunī Pātimokkha* (has 7 sections)

The monks are expected to follow 227 precepts, while the nuns 311 precepts. The precepts for monks are divided in 8 categories of offenses:

1. 4 *Pārājika*
2. 13 *Saṁghādisesa*
3. 2 *Aniyas*
4. 30 *Nissaggiya Pācittiya*
5. 92 *Sutthika Pācittiya*
6. 4 *Pāṭidesanīya*
7. 75 *Sekhia Dhamma*
8. 7 *Adhikaranasamatha*

The offenses for which penalties are laid down may be classified under seven categories depending on their nature:

1. *Pārājika*
2. *Sanghādisesa*
3. *Thullaccaya*
4. *Pācittiya*
5. *Pāṭidesaniya*
6. *Dukkhatā*
7. *Dubbhasita*

Original *Pātimokkha* had 152 rules, but they were extended to 227, and these 227 rules of conduct were recited by monks during *Uposata* ceremony. In Sanskrit there are 263 rules, but in Tibetan we find 258 rules.

The structure and contents of *Vinaya* (lectured by ven. Uparatana) (original by ven. Nai Soma)

Even though there were no *Vinaya* rules at the beginning in the *Buddha-Sāsana*, there should have been rules when **ven. Sāriputta** asked about the *Vinaya* rules. But **the Buddha** said »When time comes to be, **Buddha** will promulgate the *Vinaya* rules for the well behavior of monks and stability of the *Sāsana*.“ *Dhamma* is the foundation of *Vinaya* rules and monks in the *Buddha-Sāsana,*

followed *Dhamma* in the early period. Therefore, **the Buddha** didn't impose *Vinaya* rules at the beginning. *Vinaya* rules marks represent spirit or essence of the *Dhamma*, connecting with *Dhamma*.

When the time has come, **Buddha** started to promulgate *Vinaya* rules in his 20th *vassa* and gradually these were developed. It is the fact, that on the first Buddhist council:

»*Vinayo nama sāsanassa āyu.*«

Vinaya is the life of *Buddha-Sāsana*, without the *Vinaya* rules it is difficult to maintain a monastic organization. There are two divisions of *sikkhāpada* (rules):
1. *Ādibrahmacariyaka*
2. *Ābhisamācarika*

Ābhisamācariyaka sikkhāpada is built for the day-to-day's behavior of the monks. This asked two different things in the *Vinaya* reproaches *Pārājika Pāḷi* and *Pācittiya Pāḷi* bring with *Ādibrahmacariyakasīla*. *Mahāvagga Pāḷi* and *Cūlavagga Pāḷi* bring with *Ābhisamācarikasīla*. *Ābhisamācarikasīla* is more delighted to well behavior. *Ādibrahmacariyakasīla* is more dedicated to ethical and proper behavior.

Use of *Vinaya* rules:[30]
1. *Saṁghasuṭṭhutāya* – for the welfare of the monks
2. *Saṁghaphāsutāya* – for the comfort of the monks
3. *Dumaṅkūnaṃ puggalānaṃ niggahāya* – for the control of unsteady monks
4. *Pesalānaṃ bhikkhūnaṃ phāsuvihārāya* – for the well-being of well behaved monks
5. *Diṭṭhadhammikānaṃ āsavānaṃ saṃvarāya* – for the restraint of the present defilement
6. *Samparāyikānaṃ āsavānaṃ paṭighātāya* – for the regarding against pollution liable to arise in a future life
7. *Appasannānaṃ pasādāya* – for pleasing of those not yet pleased with *Dhamma*
8. *Pasannānaṃ Bhiyobhāvāya* – for the development of these pleased with *Dhamma*
9. *Saddhammaṭṭhitiyā* – for the preservation of the *Dhamma*
10. *Vinayānuggahāya* – for the favor of the *Vinaya*

The Buddha taught *Vinaya* as the utmost important thing for monks to lead their holy life. That is the system of residing in *Pātimokkha*, embodying formal draft lection(?) and as unseemly(?) behavior in the uphold ceremony had fourth night in a select side of a monastery.(?) [31] These rules state that they were to compact draft lection(?) if any in the ceremony and punishment also over there as the granite of offense.(?) These rules indicate that **Buddha** lead great emphasis on refinement in conduct and gentlemanliness in personal behavior including the splice of seven of good paleness.(?)

The *Vinaya Piṭaka* is made up of five books:
1. *Pārājika Pāḷi* (in *Vibhaṁga*)
2. *Pācittiya Pāḷi* (in *Vibhaṁga*)
3. *Mahāvagga Pāḷi* (in *Khandaka*)
4. *Cūlavagga Pāli* (in *Khandaka*)
5. *Salasa Parivāra* (in *Parivāra*)

Although **Buddhaghosa** mentioned five books of *Vinaya,* according to the report of *Pañcasattikakkhanda* of *Cūlavagga Pāḷi* that idea is not acceptable. According to the *Pañcansattikakkhanda Vinaya Piṭaka* means that this place of reheard and none reheard everything was considered as *Vinaya Piṭaka* here it is not mentioned which were not rehearsed. According to sub-commentary of *Sāratthadīpanī* non-rehearsed parts are: *Pañcasattikakkhanda* and *Sattikakkhanda* of *Cūlavagga Pāḷi*, but in *Cūlavagga Pāḷi*:

»*Etena upāyena ubhato vibhaṁge pucchi.*«

According to this, *Ubhato Vibhaṁga* means *Pārājika Pāḷi* and *Pācittiya Pāḷi.* If so, we have accepted that *Mahāvagga Pāḷi*, *Cūlavagga Pāḷi* and *Parivāra Pāḷi* were not rehearsed.

666What is vinaya

Vinaya is the disciplinary code for self training laid down by the Buddha for monks and

30 For example at *Aṅguttara Nikāya – Dasakanipātapāḷi – 4. Upālivaggo – 1. Upālisuttaṃ*

31 I really do not understand this nonsense. Anyway, here is my version: *Pātimokkha* was told to be recited every fourteen days in a selected place of monastery (called *sīma*).

nuns to observe. Vinaya plays a pivotal role in their monastic way of life. The Buddha did not formulate the code of discipline in single exercise. However, he instituted certain rules as and when the need arose. Vinaya pitaka and its commentary contain many significant stories about how and certain rule were laid down by the Buddha. According to the Buddha the best form of vinaya was to discipline the mind,words and action. The early disciples of the Buddha were highly developed spiritually and they had little need for a set of rules to be imposes upon them. However, as monastic order (the sangha) grew in numbers, it attracted many others, some of whom were not so highly developed spiritually.

There arose some problems regarding their conduct and way of life such as taking part in lay activities for their livelihood and yielding to temptation for sense pleasure. Owing to this situation, the Buddha had to lay down guidelines for the monks and nuns to follow so that they could distinguish the different between the life of monks and laymen. Holy order when compared with other existing ascetic practices at that time. During the early period the Buddha himself introduced these rules and regulation for the progress and development of his religion. The vinaya pitaka deals meaning with moral practices. Sila is a code of morality, important subject matter.

Ven. Buddhaghosa explained after passing away of the Buddha at first council the vinaya pitaka was rehearsed first because vinaya is the age of the Buddhist dispensation. Vinayo nama sasanasa ayu vinaye thite sasananca thitam hoti. The rules of discipline first laid down by the Buddha are called Mulla- pannatti; those supplemented later are known as Anupannatti. Together they are known as Sikkhapada, rules of discipline. The vinaya pitaka has three texts: 1 Suttavibhanga, 2 the khandhaka, and 3 the parivara as much Theravada vinaya has. But R. C. Childers describes that the Vinaya pitaka has five books; they are: Parajika, Pacittiya, Maha vagga, Culla vagga, and Parivara. The Suttavibhanga discusses all the rules, which are given in Patimokkhasutta. The Suttavibhanga the Buddhist thinks that the word means a division of discourses or a chapter. It mentions firstly how, when and why the particular rule in question came to be laid down. The khandhakas is divided into two parts: the Mahavagga consists of ten chapters, the Cullavagga twelve. The Mahavagga is known as the greater division and Cullavagga means the small division.

The Parivara is known as the concluding text of the Vinaya pitaka. It was written much later than the Suttavibhanga and Khaddhakas. It is a digest of other parts of the vinaya, which has 19 chapters. In the Theravada vinaya, Patimokkha has two parts Bhikkhu- Patimokkha has eight sections, whereas Bhikkhuni- Patimokkha has seven sections. The monks are expected to follow 227 precepts, while the nuns 311 precepts. The precepts for monks are divided categories: four parajika offence, thirteen sanghadisesa offence, two aniyata offence, thirty nissagiya-pacittiya offence, ninety –two suddha-pacittiya offence, four patidesaniya offence, seventy- five sikkheyya-dharmma offence, and seven adhikaranasamatha offences. The precepts for the nuns are categorized: eight parajika offences, seventeen sanghadisesa offence, thirty nissagiya offences,166 suddha pacittaya offences, eight padesaniya offences, seventy five sikheya offences and

seven Adhikaranasamatha offences.

The offences for which penalities are laid down may be classified under seven categories depending on their nature: 1 Parajika, 2 Sanghadisesa, 3 Thullaccaya, 4 Pacittiya, 5 Patidesaniya, 6 Dukkata, 7 Dubbhasita. Originally, the Patimokkha had 152 rules, but they were extended to 227 rules of conduct were recited by the monks in the Uposatha ceremony. In Sanskrit there are 263 rules, but in Tibetan we find 258 rules

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By ven santa

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666VINAYA

Vinaya means discipline. To classify it further it is sila. For 20 years after the Buddha's enlightenment, there were no vinaya precepts. There was no necessity to introduce vinaya precepts because the monks were behaving well. Later, as **asavatthaniya dhamma** (those leading to desires) arose. They are classified thus:

1. The number of the monks increasing.
2. The number of learned monks increasing.
3. Monks getting profit.
4. Monks getting fame.

Because of the above reasons vinaya precepts were promulgates. The Buddha spoke to Sariputta to inform him that the time has come to lay down Vinaya rules In this manner: "Sariputta, I know the time to lay down vinaya precepts. It is the Buddha who will do it and it is not the task of the disciple."

Before vinaya precepts were promulgated the monks followed Cullasila, Majjhima sila and Mahasila. The Patimokkha rules were there for the monks to follow. At that time the monks free to do what is good. Later on the Buddha promulgated vinaya precepts. They were categorized as:

Parajika, Sangasisesa, Pacittiya, Aniyata, Adhikaranasamatha and Sekhiya. The monks had to follow them and if they break these precepts, they had to face punishment. For the Bhikkhus there were

4 Parajika rules,

13 Sanghasisesa,

2 Aniyata,

30 Nisagiya Pacittiya,

92 Pacittiya,

4 Patidesaniya,

75 Sekhiya,

7 Adhikaranasamatha.

According to these rules the parajika stands prominent. There are 4 parajika rules. The violation of parajika rules will lead to expulsion:

1. Sexual intercourse of any kind,
2. Taking what is not given,
3. Taking of human life or conspiring to do so,
4. Claiming falsely to have achieved a superior state.

The 1st parajika rule was laid down by the Buddha with regard to Sudina the son of wealthy merchant. He became a monk with the consent of his parents. But later Sudina's mother together with his wife to make him disrobe and come back home. Sudina was unbelieved to come back home. Later they somehow made him agree to give a son to continue the generation. Sudina finally consented and impregnated his wife who hears in a son. Sudina became physically sick and confessed his sin to the Bhikkhus. The monks rebuked him and the matter was reported to the Buddha and Sudina was expelled from the order.

The Parajikapali several stories are given to illustrate this great offence. Once a monk kept a female monkey. The other monk who visited his vihara suspected the behaviour of this female monkey. They rebuked that monk for that behaviour. Then he said: "Buddha refers to the human women, not the female animal." Later the matter was reported to the Buddha and the monk who was expelled.

This is a 3rd story concerning a group of monks who live by drinking, eating and bathing, as they desire. According to their life, they frequently engaged in sexual intercourse. The matter was reported to the Buddha by Ananda. The Buddha rebuked those monks and they were expelled.

Apart from these 3 stories, there are many instances where the monks were rather suspicion about their behaviour. When they had a doubt whether they had committed a parajika offence. Some cases were innocent and some cases were guilty.

With regard to the 2nd parajika stealing or taking what is not given is considered as an offence. Theft or taking what is not given arises due to the ignorance or confusion about what can be properly propagated. According to this offence once a monk stole some wood from the king's possession. His act was rebuked and the 2nd parajika offence was laid down.

In the same manner when the occasion arose where monks were committing homicide, the 3rd parajika had been laid down. In the case of committing the false of pretending superior state the 4th parajika offence had been committed. All these offences arise from a motivation of raga, dosa and moha, and means of expression is by means of body, speech and thought. They were grouped as grave offences leading to expulsion.

EXPLAIN HOW THE *VINAYA PIṬAKA* AND ITS DISCIPLINE PLAYS VERY IMPORTANT ROLE IN THE TEACHING OF THE BUDDHA. (ORIGINAL BY VEN. NĀRASĪHA)

The *Vinaya Piṭaka* speaks about the rules for *Bhikkhus* and *Bhikkhunīs* that should be followed. The rules not only guide the Buddhist *Saṅgha*, but also mention the conduct of the daily life of *Saṅgha.* These rules are to control the disciples on physical and verbal action. If there are no rules (*Vinaya*) in the Buddhist teaching, there is no essence in the teaching of t**he Buddha** as **the Buddha** said: »*Vinayonāma sāsanassa āyu.*« Of the rules, the first laid down by **the Buddha** is called *mūlapaññatti* and the supplement rules later are known as *anupaññatti*.

In the *Vinaya Piṭaka*, the rules have been divided into the five divisions, namely:

1. *Parājika Pāḷi*	4. *Mahāvagga Pāḷi*
2. *Pācittiya Pāḷi*	5. *Parivāra Pāḷi*
3. *Cūlavagga Pāḷi*	

Those categories are summarized again into three divisions as *Suttavibhaṅga*, *Khandhaka* and *Parivāra.* The *Suttavibhaṅga* is based on the *Pātimokkha. Patimokkha* includes 4 *Pārājikas*, 13 *Saṅghādisesas*, 30 *Nissaggiyas*, 2 *Aniyatas*, 92 *Pācittiyas*, 4 *Pāṭidesaniyas*, 7 *Adhikaraṇas* and 75 *Sekhiyas.* These 227 rules are for the *Bhikkhus*.

Again, 8 *Pārājikas*, 17 *Saṅghādisesas*, 30 *Nissaggiyas*, 166 *Pācittiyas*, 8 *Pāṭidesaniyas*, 75 *Sekhiyas* and 7 *Adhikaraṇa.* These 311 rules are the *Bhikkunī Pātimokkha.*

Then, the *Khandhaka* is divided into two parts: 1. *Māhavagga,* which consists of ten chapters and 2. *Cūlavagga,* which contains twelve chapters. The *Parivāra* parts in nineteen chapters.

During the first 20 years after **the Buddha's** enlightenment, there was no problem in the *Saṅgha* (the Order). During this period, the disciples of **the Buddha** knew what was suitable and unsuitable to do and to practice for them. According to *Parājikakaṇḍa-Aṭṭhakathā*, because of **Sudinna**, who committed the offense of *pārājika* (sexual intercourse) with his ex-wife, the first *pārājika* rule came to be promulgated.

On one occasion, the chief disciple, **Sāriputta Thero** requested **the Buddha** to promulgate the rules but **Buddha** answered him that it was not the time to lay down the *Vinaya*. In this point, **Sāriputta Thero** showed the situation of the Order and wanted to protect *Saṅgha* (the Order) before committing an offense. But **the Buddha** didn't want to control His disciples without reasoning. After the first *parājika āpatti* came out, **the Buddha** understood that it was the time to lay down the rules. Hence the *Vinaya Piṭaka* and its discipline play very important role in the teaching of **the Buddha**.

666The teacher-pupil relationship in Vinaya

The young monks who had entered the order from various families should have some protection which they are living in a monastery. Since they have ordained from various families they are deprived of their close relations. When they are sick, when they have some problems, they should have somebody to fulfill their need. In the vinaya we observe the connection between the teacher and pupil. This connection has a psychological importance.

The Upajjhaya and Acariya are 2 important concepts in Buddhism. Out of these concepts first evolved the Upajjhaya. This is the 1st position given to monks. When the monks were living untrained. In order to train them the post of Upajjhaya was given. In this manner the young monks who newly

entered the order was trained by the Upajjhaya (preceptor).

Then came the position of Acariya. Sometimes when the Upajjhaya was not there. in the case where he is dead or disrobed, there was no one for the students to approach to receive some advice. Because of the situation the Acariya was appointed. Some who are under the Upajjhaya are called Saddhiviharika. Those under Acariya are called Antevasika. The relation between the teachers and pupils of both categories were just like the relation between the fathers and sons. The teachers and preceptors considered their pupils as sons. And always look after them when they are in trouble or sick. When they need something, they always provided whatever necessary just as a father may look after the son. The pupils also look after their teachers, preceptors with great respect. As they look after their own fathers. They did their duties to the teachers and preceptors. When they are sick the pupils attendant on the. When they need something they provided.

There is a difference in these 2 positions of teachers and preceptors. Upajjhaya means a teacher who makes a very sharp examination. (Vajja vajjam upanijjhayati apapajjhayo). He is a teacher who examines the wrong actions of the pupil whether the wrong done is very small or very big. The Pali English dictionary gives the meaning for upajjhaya the teacher of inner.

Acariya means the teacher. The term is defined thus:
Evam sajjhayitabbam evam abhikkhami tabbam adina sikkhapana kho acariya.
He is the one who gives education, a teacher of politeness and etiquette.

In the Buddhist educational theory, the Upajjhaya gets high place or superiority while the Acariya gets the 2nd place. If a person is to be trained well, the duties of the teacher and preceptor are both very important because of this type of training given to the monks. In the monasteries The Buddhist ordination was always successful. The environment in the monastery at the very beginning led to the appointing of teachers and preceptors by the Buddha. At the beginning, the monks who were ordained even after receiving exhibited certain drawback. Some monks didn't wear the robe properly. Some didn't go for alms in an orderly way. Some used to stretch out of bowl approaching those who are eating food. Some beg for alms going here and there, and the people were discussed with their behavior. Thereafter the need arose to appoint a new monk, the position of Upajjhaya was given. It was custom in Buddhist vinaya that the pupil should accept the Upajjhaya saying thus: "Sir, please be good enough to become my Upajjhaya." Then the teacher by body and word make an expression to accept the request. Thereafter both of them were expected to have the regard of parents and teachers. The pupils thus received what they expected from their parents and teachers. Both parties honoured and respected each other. This connection was enforced by the Buddha in favor of the welfare of dhamma and vinaya.

When the Saddhiviharika is ill, all the necessary attention should be paid by the Upajjhaya. This type of connection is ethical appreciated and it combined their connection. It was a duggata offence if one does not honor and attend on his Upajjhaya. The Buddha ordered to quit those Saddhiviharikas to behave badly. Sometimes Saddhiviarikas were behaving badly. Then the Buddha laid down a vinaya rule to alarm the saddhiviharika to beg pardon. Sometimes tough-minded upajjhaya did not give pardon. Then the Buddha said the upajjhaya who does not beg pardon will be facing the offence duggata. Some upajjhaya wanted to quit good manner Saddhiviharika. That was very unfair. Then the Buddha said, 'It is a duggata offence for an upajjhaya to quit a polite Saddhiviharika.' With regard to this, the Buddha pointed out the type of Saddhiviharika who is suitable to be sent away.

1. Those who have no great love for the Upajjhaya.

2. Those who have no great pleasing for the Upajjhaya.
3. Those who have no great shame for the Upajjhaya.
4. Those who have no great honor for the Upajjhaya.
5. Those who have no loving-kindness for the Upajjhaya.

In this manner the teacher pupil relationship in the Buddhist vinaya was based on ethics and it was psychologically very sound for the young monk who enter the order. They have protection and self-satisfaction in the order. It was some sort of mutual understanding between 2 parties, and finally we observe the essence of Buddhist ethical background.

The important of the Vinaya Pitaka for the welfare of Sangha

Vinaya means to control that is discipline. According to the Buddhism, it means to control, word and action. in the early period there was no Vinaya rule was laid down . Later this rule was necessary for various reason.

Vinaya rule was necessary for the well being, for their comfort and to suppress defilement. They were also helpful for the stability of the doctrine.

Vinaya is Sila. Sila is the foundation of concentration. Concentration is the foundation of Wisdom. Wisdom is lead to Nibbana. Therefore Vinaya is important as the foundation; this Pitaka so came first.

Vinaya is something to be followed and it is not what should be expounded. It should be taken as an example and put into practice. Because it can make anyone (monk) to give up Raga, Dosa and Moha. Practice Vinaya in a wrong way will induced us evil.

There are Vinaya rules for the monks in the five books of the Vinaya pitaka and for laymen the sigalovada sutta gives details of responsibilities.

There is a very close connection between the Buddha and the Vinaya. Unlike the Abhidhamma and the Suttapitaka, Buddha alone was authority not even Rev. Ananda had the opportunity to request the Buddha to expound Vinaya rule. When the monks were unable to make a decision with regard to Khuddanukhuddaka. They recited ‘ it is left to us to follow what is laid down and not to lay down new rule.

Sometime the Buddha changed Vinaya rule according to necessity. At one time, the monks were not expected to wear shoes with traps. At that time Ven. Mahakasdyna lived in Avanti. He told the Buddha that the Monks in Avanti are very delicate and requested the Buddha to allow wearing shoes more than one strap. So Buddha change the rule put its into four to all places. The Buddha did not allow the monks to change Vinaya rules with the changing the society. Therefore during the second Council the Theravada Monks did not like to accept the ten unlawful points.

During the lifetime of Buddha, Devatta made five requests, but the Buddha did not accept it. The Buddha agreed on the establishment of Bhikkhuni Order at the request of Rev. Ananda but he had his authority. The Bhikkhuni had to follow 8 Garu Dhammas. The Buddha acted as the superior with regard to Vinaya rules. Vinaya rule was considered to be the pure teaching of the Buddha according to the Theravadins. Therefore according to the Theravada Buddhism, one must always protect Vinaya. Because it is something to hold e.g. Vinayadhara, the Buddha said this after my passing away the Dhamma and the Vinaya will be the teacher.

666The Reasons for the promulgation of Vinaya precepts.

In the Kakacupamasutta of Majjhima Nikaya, Buddha has explained that the monks early days were very good. The Buddha says:

> 'Bhikkhu at one time the monks made my mind pleasing, there was no necessity for me to give any advise. It was enough if I only remind them to do something'.

Once Sariputta told the Buddha now it is time to enforce vinaya precepts. The Buddha said: 'You do not request, I know the correct time to enforce vinaya rules'. For the long standing of sasana, 3 things are necessary:

(1) To have lot of religious literatures
(2) To have enforced vinaya rules
(3) To have admonished patimokkha

In the promulgation of vinaya precepts, Buddha had the authority. According to Parajikapali, there are 10 reasons for the enforcement of vinaya rules. (See notes provided). When asavatthaniya dhamma appears there will be a downfall in the sasana, therefore Buddha enforced vinaya rules. According to Parajikapali, there are 4 and according to Bhaddaliya Sutta there are 5. (See notes provided).

666The reason for the promulgation of Vinaya precepts

The term Vinaya can be defined as control, i.e, to depress defilement by means of controlling one's actions and words. It was only after 20 years of the formation of the Sangha that the Buddha promulgated vinaya rules. At the beginning, the Dhamma preached by the Buddha was sufficient to regulate the conduct of the monks. All the earliest members of the Sangha were highly devoted to the Dhamma.

The discourses delivered by the Buddha contains instruction on disciplinary matters. The good example is this is the Kakacupama sutta of Majjhima Nikaya where the Buddha merely make a hint about the disciplined behaviour and the monk take the Buddha's suggestion seriously and act accordingly.

Later, with the emergence of organized communal life, and with the expansion of the Order,

corruption appeared in the Order and the Buddha was compelled to set up a body of regulations to arrest the deterioration of the Order.

At the outset that the Buddha was not in hurry to promulgate rules to govern the Order, he waited till the necessity arose and when the occasion demanded it. In Bhaddali Sutta of Majjhima Nikaya, the Buddha says:

> "When beings are deteriorating, when true dhamma is vanishing away… Not until some conditions which cause cankers appear in the Order, then the Teacher makes order the training rule for disciples…"

In Suttavibhavga of Vinaya Pitaka, even when Sariputta requested the Buddha to promulgate rules when he felt the right time had come for it, but the Buddha replied:

> "Wait Sariputta, the Tathagata will know the right time for that….As soon as some conditions causing the cankers appear in the Order, then the Teacher makes order the course of training for disciples…'

It becomes abundantly clear that the Buddha promulgated vinaya rules to govern the monks only when asavatthaniyadhamma began to appear in the Order. Both Bhaddali Sutta and Suttavibhavga reveal the causes of corruption in the Order. According to Bhaddali Sutta such causes are 5 in number, they are:

1. sangha has reached greatness. (mahattaj)
2. sangha has reached acme of worldly gain. (labhaggaj)
3. sangha has reached the acme of fame. (yasaggaj)
4. sangha has reached the acme of great learning. (bahusaccaj)
5. sangha has reached the acme of long-standing renown. (ratabbutaj)

Apart from the above reasons, Suttavibhavga also mentions that there were other factors that prompted the Buddha to makes such rules. They are:

(1) Traditions and customs – at the time of the Buddha, other religions had various practices based on traditions and customs. The Buddha discarded what was inappropriate for Him or His disciples to follow, but adopted what was regarded as wholesome traditions and customs and made rules accordingly.
(2) Popular opinion –The Buddha had been very much sensitive to public opinion if they were constructive. For instance, the second Parajika rule against theft was promulgated due to the public criticism that Bhikkhu Dhaniya had removed some timber belonging to Bimbisara.
(3) Suggestions of Bhikkhus – The Mahavagga also reveals that suggestions made by moderate Bhikkhu were well considered by the Buddha, and rules were made and sometimes the existing rules were amended according to such suggestions.
(4) Requirements of the State – At that time some people stealthily left the forces and joined the

Order in order to lead an easy and comfortable life without any desire for spiritual development. Bimbisara respectfully requested the Buddha not to allow soldiers to enter the Order, then the Buddha considered Bimbisara's request and made a rule, not to admit an army personnel to the Order.

It is clear that the Buddha had been very reasonable, far-sighted, broad-minded and enthusiastic in the promulgation of the Vinaya rules. According to Suttavibhanga of Vinaya Pitaka (III, 21), Buddha makes known the course of training for monks, founded on ten reasons:

1. For the well-being of monks.
2. For the comfort of monks.
3. For the restraint of evil-minded ones.
4. For the ease of well-behaved monks.
5. For the eradication of cankers in this life.
6. For the non-arising of defilements in the future.
7. For the benefit of non-believers.
8. For the increase in the number of believers.
9. For the establishment of the doctrine.
10. For the establishment of good discipline.

The existence of Dhamma has to depend on well disciplined Bhikkhus. Only well disciplined Bhikkhus can be the proper guardians and propagators of the Dhamma. In conclusion, the vinaya rules, is indeed, directed towards self-emancipation, communal co-existence and the lasting of the Buddha's dispensation.

666Name the Vinaya texts and discuss the important of the Vinaya Pitaka for the welfare of Sangha. (Rev. Janaka Soikahamseng)

The Vinaya Pitaka mainly deals with rules and regulations, which the Buddha promulgated, as occasion arose, for the future discipline of the Order of Monks and Nuns. It describes in detail the gradual development of the Sasana, dispensation. An account of the life and Ministry of the Buddha is also given. Indirectly, it reveals some important and interesting information about ancient history, Indian custom, arts, science, etc. There are five books regarding Vinaya texts. They are as followings:

I. Parajika Major offences
II. Pacittiya Minor offences
III. Mahavagga great section
Cullavagga shorter section
IV. Parivara

In the Vinaya, there are three parts, such as 1 and 2 is the group of Vibhanga, 3 and 4 is the group of Khandaka and one is Privara.

666Mahavagga pali:

The Mavagga pali which is book three and Cullavagga pali which is book four of the vinaya pitaka, deal with all those matters relating to the samgha which have not been dealt within the two books.

Mahavagga pali, made up of ten sections known as khandhakas, opens with an historical account of how the Buddha attain supreme enlightenment at the food of bodhi tree, ho he discovered the famous law of the dependent origination, how he gave his sermon to the group of five bhikkhus on the discovery of the four Noble truths, namely, the great discourses on the turning of wheel of dhamma (Dhammacakkappavattana sutta). This was followed by another great discourses, the Anattalakkhana sutta. These two suttas may be described as the compendium of the Buddha.

The first section continues to describe how young man of good families like Yasa sought refuge in him as a Buddha embarked open the unique mission of spreading the dhamma for the welfare and happiness of the many, when had collected round him sixty disciples who were well established in the order of the dhamma and had became Arahats, how he began to established the order sangha to as a living example the truth he preached, and how his famous disciples like Sariputta, Moggallana, Maha kassapa, Ananda, Upali, Angulimala, became members of the order. The section then deals with the rule for formal admission to the order(upasampada), giving precise condition to be fulfilled before any person can gain admission to the order and the procedure to be followed for each admission.

Mahavagga further deals with procedures for Uposattha meting, the assembly of the sangha on every full moon day and on the fourteenth or fifteenth waning day of the lunar month when the Patimkkha, a summary of the Vinaya rule, is recited. Then there rules to be observed for rains retreat(vassa) during rainy season as well as those for the formal ceremony of pavarana concluding the rains retreat, in respect of what has been seen, heard or suspected about his conduct.

There are also rules concerning sick bhikkhus, the use of leather for footwear and furniture, materials for robes, and those concerning medicine and food. A separate section deals with the Kathina ceremonies where annual making and offering of robes take place. (381)

By P. Santa

666Culavagga Pali:

Culavagga Pali which is book IV of the Vinaya Pitaka, continues to deal with more rules and procedures for institutional acts or functions known as Samghakamma. The twelve sections in this book deal with rules for offence such as Samghadisesa that come before the Samgha, rules for observance of penances such as Parivasa and Manatta and rules for reinstatement of a bhikkhu.

There are also miscellaneous rules concerning bathing, dress, dwellings and furniture and those dealing with treatment of visiting bhikkhu, and duties of tutors and novices. Some of the important enactments are concerned with Tajjaniya Kamma, formal act of censure by the Samgha taken against those bhikkhus who cause strife, quarrels, disputes,

who associate familiarly with lay people and who speak in dispraise of the Buddha, the Dhamma and the Sangha, Ukkepaniya Kamma formal act of suspension to be taken against those who having committed an offence do not one to admit it, and pakasaniya kamma taken against Devadatta announcing publicly that "Whatever Devadatta does by deed or word, should be seen as Devadatta's own and has nothing to do with the Buddha, the Dhamma and the Samgha" The account of this action is followed by the story of Devadatta's three attempts on the life of the Buddha and the schism caused by Devadatta among the Samgha.

There is, in section ten, the story of how Mahapajapati, the Buddha's foster mother, requested admission into the Order, how the Buddha refused permission at first, and how he finally acceded to the request because of Ananda's entreaties on her behalf.

The last two sections describe two important events of historical interest, namely, the holding of the first Synod at Rajagaha and of the second Synod at Vesali.

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By P.Santa

666PARIVARA PALI

Parivara pali which is book V and the last book of the vinaya pitaka serves as a kind of manual. It is compiled in the form of a catechism, enabling the reader to make an analytical survey of the vinaya pitaka. All the rule, official acts, and other matters of the vinaya are classified under separate categories according to subjects deal with.

Parivara explain how rules of the order are drawn up to regulate the conduct of the bhikkhus as well as the administrative affairs of the order. Precise procedures are prescribed for setting of disputes and handling matters of jurisprudence, for formation of the Sangha courts and appointment of well qualified, the Sanghsa judges. It lay down how Sanghas Vinicchaya committee, the Sangha court, is to be constituted with a body of learned vinayadharas, experts in Vinaya rules, to hear and decide all kinds of monastic disputes.

The parivara pali provides general principle and guidance in the spirit of which all the Sangha Vinicchaya proceedings are to be conducted for settlement of monastic disputes.

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by p santa

Parivāra Pāli

Ven. Buddhaghosa has used a term „*sutta vibhaṁga*" to introduce the *Ubatovibhaṁga*. There *sutta vibhaṁga* means the explanation of a *sutta*. There *sutta* means rules laid down by the Buddha. „*Vibhaṁga*" means „commentaries." We can see this patent (obvious?) of preaching in *Pārājika Pāli* and *Pācittiya Pāli*. The *Vinaya* as known in Burma is the monastic code handed down by the *Theravāda* seat(?) in Sri Lanka. *Sutta Vinaya* means *Pārājika Pāli* and *Pācittiya Pāli.* It explains the rules the display the word *sutta* correct pounds to the Sanskrit *sutta* and literary mean the text it is apply to kind of book the contain of which are as if were attired (clothed?) given the summary of subtend (opposite?) of more than is expressed in them in word.(?) This short(?) of book was the letters development in wides leverage (impact?) set before and after the rise of Buddhism. The Buddhists use this word „*sutta*" with the meaning of „discourse" or „a chapter" and „*sutta gātha*" means *Vinaya*. The *Sutta Vibhaṁga* tells us precisely how and when and why the particular rules in question(?) come(?) to be laid down. This historical interdiction always closes with the word of the rule in *sutta*. Then follows a very action(?) word for word coming so old that it was already about before Christ too the probably app(?) rot(?) mate(?) date of the *sutta*.

Vibhaṁga was considered so sacred, that it was included in the command. The old commentary as succeeded here necessary by fare(?) the explanation and discourses on dutiful words. These are some time of very good historical value. The discourses for intent in the rule. As to molder(?) and tempt(?) of what Constatia(?) to molder(?) and what constitute(?) theft(?) antis(?) per(?) and very removable(?) degree the kind of send(?) throw(?) distinction found in modern low(?) book(?) the peerages(?) when made easylink(?) translate to Western scholars must be great as to interest to student history a low(?) as they are Quit(?) the older(?) document of that pedicle(?) kind in the world.(?) The *Sutta Vinaya* let down(?) and explain all the *Vinaya* rules which are contained in *Pātimokkha*. *Pātimokkha* has divided two parts – *Bhikkhu Vibhaṁga* and *Bhikkhuni Vibhaṁga*, while there were 227 rules of *Bhikkhu Vibhaṁga* and 311 of *Bhikkhunī Vibhaṁga*. *Pārājika Pāli* and *Pācittiya Pāli* explain these rules. Then there are explained *Pārājikas*, for which there was expulsion from the order, and *Pācittiya* where some pardon could be given. Both the *Pārājika* and *Pācittiya* deal with 227 rules. *Vinaya* for the guidance of *Bhikkhus* in determining the offenses and the disputes of the *Bhikkhus* and formulating punishment. These rules are divided again into 8 section gizzard(?) first one.

1. *Pārājika dhamma* (for rule concerning those acts which bring about defeat)
2. *Sanghādisesa dhamma* (rules which resaved/reserved(?) formal meeting of the order)
3. *Aniyata dhamma* (rules regarding auditor mind matters)
4. *Nissaggiya pācittiya dhamma* (rules involving for gilding *Pācittiya Dhamma*)
5. *Pācittiya dhamma* 92 (rules recreating repentant worry)
6. *Patidesaniya dhamma* (rules regarding matters which ought to be compost(?))
7. *Sekhiya dhamma* 75 (rules of soles manners)
8. *Adikarana dhamma* 7 (rules regarding the gentlemen(?) of cases(?) which(?) from (?))

What is known as the *Pātimokkha* codes of the *Vinaya Piṭaka*? This *Pātimokkha* seems to have owed its existence to the ancient India custom of holding sacred two periods each month. The time of the full moon the *Bhikkhus* and *Bhikkhunīs* used to meet together twice each month „*catuddassa paññārassa*" on the 14th and 15th day to campest(?) to assembly the Sims(?) and smalls(?) which they had committed. The object of the compaction(?) was to take and poem(?) themselves the punishing which they believed give pardon there.(?)

The *Pātimokkha* contents the following sections:
1. *Pucchavissajjana* (infer adaptation relation to the react visits for capture (?))
2. *Nidāna* (interferon)

Question: Examine the history of *Parivāra Pāḷi*

The *Parivāra Pāḷi* is known as the concluding text of the *Vinaya Piṭaka*. It was written much later than the *Suttavibhaṁga* and the *Khandhakas*. It has nineteen chapters. It can be mentioned as a manual of instruction in the *Vinaya Piṭaka*. It is regarded as „a short manual comprising a short of catechism on the whole *Vinaya* arranged for the instruction."

But it occupies an important place in the history of Pāli literature. Because it contributes much to the study of the *Vinaya* literature, it is like a key which unlocks the subject-matter of the *Suttavibhaṁga* and the *Khandhakas*. Most probably it was composed in Ceylon (Sri Lanka) by a monk **Dīpa**. The *Paravarapatha* describes that it was composed by „the highly wise, learned and skillful **Dīpa**, after he had inquired here and there into the methods followed by former teachers."

»*Pubbacāriyamaggañca pucchitvā va tahiṃ dīpa nāma mahāññā sutadhara vicakkhane imaṃ vitthārassaṃ khepaṃ sajjhāmaggena majjhime cintayitvā likhāposi sissapānaṃ sukhāvahaṃ*.«

In a verse towards the close of the *Parivāra* it is mentioned that **Dīpa** composed it after making investigations about the path followed by the respectable persons who belonged to the earlier period. In an introductory verse of the *Parivarapatha* there is a description of **Mahinda** in Sri Lanka. It also refers to certain noted *Theras* like **Arittha**, who was the sister's son of **Devānampiya Tissa**, the king of Sri Lanka.. Its first chapter gives an account of the *Vinayadhara*. This list is important no doubt in the history of the Buddhist *Saṁghas* of India and Sri Lanka.

M. Winternitz says: „It is very similar to the *Anukramanis* and *Parisistasof* and *Veda* and the *Vedāṁga* texts."
I. B. Horner mentions the *Parivarapatha.* He says he has seen the *Parivāra* called „a digest of the entire *Vinaya Piṭaka,* setting forth the method of teaching the *Vinaya*."

The word „*Pari*" is „all round," „surrounding" and the word „*vara*" means „time," „opportunity." In Sanskrit the word „*vara*" means „anything which covers or surrounds," „a cover," „a multitude," „quantity" and „covering," „surroundings." Thus the *Parivara* covers, surrounds, encircles and encompasses the various matters mentioned in the *Suttavibhaṃga* and the *Khandhakas*.

Parivāra Pāḷi

Parivāra Pāḷi which is Book V and the last book of the *Vinaya Piṭaka* serves as a kind of manual. It is compiled in the form of a catechism, enabling the reader to make an analytical survey of the *Vinaya Piṭaka*. All the rules, official acts, and other matters of the *Vinaya* are classified under separate categories according to subjects dealt with.

Parivāra explains how rules of the Order are drawn up to regulate the conduct of the *bhikkhus* as well as the administrative affairs of the Order. Precise procedures are prescribed for settling of disputes and handling matters of jurisprudence, for formation of *Saṅgha* courts and appointment of well-qualified *Saṅgha* judges. It lays down how *Saṅgha Vinicchaya* Committee, the *Saṅgha* court, is to be constituted with a body of learned *Vinayadharas*, experts in *Vinaya* rules, to hear and decide all kinds of monastic disputes.

The Parivāra Pāḷi provides principles and guidance in the spirit of which all the Saṃgha Vinicchaya proceedings are to be conducted for settlement of monastic disputes.

666ADHIKARANASAMATHA

The Buddhist monastic legislation comes in the Khandhakas under the section Samathakhandhaka. There are seven Adhikaranasamatha. They were very important for the purpose of maintaining unity and peace among the monks in the monastery. When a large number of monks are living in the monastery various problems naturally arise. There should be some method or some persons responsible to settle such problems. By this (7) kinks of Adhikaranasamatha, it was able to find out who is guilty and who is in innocent accordingly the gravity of the offence being considered the cases are duly settled. The following are (7) Adhikaranasamatha.

1. SammukhAvinaya- verdict in the presence of
2. Sativinay- verdict in innocence
3. AmUlhavinaya- verdict of past insanity
4. PatiGGatakarana- carrying out the acknowledgement
5. YebhuyyasikA- by the decision of the majority
6. TassapApiyyasikA- an act of condemnation for shameless behaviour
7. TinavatthAraka- by the covering up of grass

SammukhAvinaya: according to this method recognizing is done by realizing the offence and no penalties should be done on the offender in his absence. The verdict should be given in the presence of one who has done the false. In the Vinaya text it is said that, it is a Dukkata offence to give a punishment when the offender is absent. This is very important and considered as pre-requisite in forms of Adhikaranasamatha.

Sativinaya and Amulhavinaya: these two provide against possible discourage of justice in monastic administration. The law is to be carried on with human consideration and not be done through malice, jealousy, or prejudice.

The Sativinaya is intended for the exoneration of a guiltless monks falsely accused by malice party. Therefore, Sativinaya is actually for verdict of innocence.

The Amulhavinaya seeks exception for offences committed in a state of unsound mind. Vinaya is always against offenders who claimed falsely, pretending to be unsound.

PatiGGatakarana: It means the disciplinary action should be done with acknowledgement of the guilty monk. The monk who had committed the offence should understand his offence and he should accept the disciplinary action imposed on him.

Yebhuyyasika and Tinavattharaka: These two are different from the rest of the Adhikaranasamathas. They are not only interested in safeguarding the character of individual. But the y are also concerned with settling their dispute. By the decision of majority disputer are settled. The covering up of grass means collective disciplinary measure carried on safeguarding the character. In this case the offences treated are minor in character. They excluded major offences as Parajika and Sanghadisesa.

Tassapapiyyasika: It has a great deal more in common with the Danda Kammas as a means of maintaining order in the community. According to Samantabhasatika, it is the same as Tajjaniyakamma. It is possible to punish and an offender who refuses to accept the judgement of the Sangha. It is carried out on one who deliberately lies and attempt to evade a charge laid upon him.

According to Kankhavitarani, it would result in complete elimination from the monastic community, if a Parajika offence is committed or else a possible correction of a lesser offence.

Out of these (7) Adhikaranasamatha, the Yebhuyyasika is supposed to be the most complex when it is not possible to settle a monastic dispute. Within the monastery the Bhikkhu connected with it, should take the method to the member of another monastery who are greater in number by mutual agreement the monks would settle the dispute. Then the monk refers the method to select committee for settlement. For the membership of the community not only good virtuous conduct was necessary. It was essential to have a through knowledge of Dhamma and Vinaya. If they still cannot solve the problems it should be refer to the Mahasangha. By method of direct and indirect canvassing the Sangha must assure itself of a majority for a righteous cause. The three forms of voting are recommended. They are secret ballot, whispering in the ear and open ballot.

All these methods are carried on for the welfare of the community. It was necessary to preserve unity and harmony among the fellow monks. It is also very important to note that under the Patinnatakarana no punishment of penalty should be imposed without offender admitting his false. A monk who has committed on offence whether urged by others or not should recognise and confess it. He is then asked to address himself to a senior member of another and owning and admitting his offence under taken to guard himself in the future. In this manner each individual should be responsible to be free from offences in order to protect a purity of the community.

In this manner Adhikaranasamatha as part of the missionary for the maintenance of monastic discipline, embrace a wider field of activity than the Patimokkha. They are not offences but are only methods and ways by means of which the collective organization of the Sangha may arrive at a

settlement of monastic dispute.

Penalties

According to judicial procedure laid down in the Pali texts to deal with offences committed by monks consist of an elaborated procedure for the hearing of case as well as execution of judgement. There are four forms of rules:

1. Vinaya rules formulated by the Buddha himself
2. SuttAnuloma- other relevant rules
3. Acariyavada- convention established by acknowledged teachers
4. Attanomati-personal view of Vinayadhamma

The Buddha prescribes the Vinaya rules with the view to achieving the follow ten purposes:

1. To establish the Sangha in a sound footing
2. To keep the Sangha free from trouble
3. To punish those who do not obey even after being punished
4. To guarantee the freedom of those who are peaceful
5. To keep member of the Sangha free from worldly defilement
6. To keep them free from of defilement, which may result in the future
7. To make non-believers, believe
8. To make believers double their faith
9. To establish the law
10. To strengthen the course of discipline

The primary purpose to guarantee the liberty of individual bhikkhu was to create a pleasant social atmosphere within and without the organization of Sangha. An attempt is made to ensure that punishment is given only to the person who is guilty. The philosophy behind the method of punishment was to correct them and not to take revenge. Once a bhikkhu is convicted. He is not completely written off as an encourageable. But the Sangha would be quite willing to reinstate him and provided him to reform himself and amended his evil ways suitably. However in the case of those who are convicted of the four major offences there is no reinstatement. There is a specific procedure to be following the bhikkhu acting as judge should strictly follow the procedure. When a monk is brought before the court when charge with committing and offence, he is asked to explain what he has committed. The accused is given the opportunity to depend himself. When both to accuse and the component have placed. Their

fact, before the court, the Vinayadhara monk examine carefully the following six points:

1. The fact of the case as reported to the court
2. Relevant vinaya
3. Correct interpretaltion
4. The three-fold group of rules
5. Minor offences
6. The circumstances, which are not liable

The Vinayadhara monks need qualification:

1. Through with law in all aspect
2. Guided by law and firm
3. Conversant with legal convention

There are various type of penalties:

1. Tajjaniyakamma – act of censure
2. Nissaya kamma- act of sub-ordination
3. Pabbajaniya kamma- act of banishment
4. Patisaraniya kamma- act of reconciliation
5. Ukkhepaniya kamma- suspension

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666Examination of the Parajika regarding stealing

There are 5 ways of considering a theft:
(1) It is a possession of another
(2) Known to be a possession of another
(3) Its important
(4) It is up to the value of 5 or more masaka (money)
(5) Intention to steal.

The story connected stealing in the Parajikapali. Dhaniya wanted to built up a hut, in order to get some sticks, he went to the overseer of the king. Then the overseer said I have some sticks but they belong to the king and they kept to be taken in case of an accident. If a king has given to you may take. Dhaniya took them saying that they are gifts from the king. The matter war reported to the king by a

minister. Then the king asked the Thera to come. He said to the king that the king told once recluses and brahmins may enjoy gifts of grass, wood and water. The king replied that what he meant was what is in the forest. By a trick 詭詐, Dhaniya was tried to deceive the king and steal. Buddha blamed him and pronounced stealing is as a parajika offence.

Thereafter according to parajikapali, there are many stories how various monks were indulged of whether their actions fall into category of defeat (parajika). Once some monks stole a bottle of things that had been bleached from the bleacher fore. They try to escape saying that the Buddha laid down the precepts for the village and not for the jungle. They were rebuked by the Buddha.

Once a monk with the intention to steal removed the outer cover from its place. It was pronounced as parajika. Once a monk seeing some goods during the day time made a sign saying I will steal at night and at night he stole something else. It is also parajika.

Certain monk when distributing robes intending to steal took hold of the robe. once mango thieves puck mangoes they ran away. When the owner comes the monk ate them thinking that should finish when the owner comes.

One monk when crossing a river got a cloak that escape from bleacher hand stuck in his foot. That is also parajika.

All these stories indicate that it is a parajika offence when a person stal something with the intention even if he steals a handful, it is a parajika. If a crowd arrange a theft and ones steal all are involved in the theft. When making a sign like I shall cover up my eyes or rest my eyebrows, rest my head, according to the sign you steal. If at that moment the stealing is done it is a defeat (parajika).

According to the parajikapali should take means interrup steal, change the movement, remove from place to place, what is not given is defined thus. What is not thrown away, what is guarded, protected and cherished or what belong to others.

One who is defeated means a wither leaf from its hold and could not become green again. Thus a monk taken by theft cannot became a monk again.

Abhidhamma

Abhidhamma is divided into two parts: Analysis and Synthesis, as are:

1. Analysis (whole of experiences, explained and examined in many parts)
2. Synthesis (combination of separate parts, elements, substances etc. into a whole or into a system, which results from this process)

In order to fully understand the knowledge, one must 1. understand the facts and 2. the relationship between these facts.

The *Abhidhamma* is the wisdom by means of analysing and take the relationship of a whole, then everything is inter-dependent, that we are not attached to it. For example, as a meditator, by knowing the facts and correlation, these became the raw material for a meditator as a guidance. It is not an intellectual study. It is a fully practical and methodical by explaining the mind one after another. It is a „*paññā bhūmi*“ (basics of wisdom).

If there is a new method to be introduced, it must be logic. It bases on:

1. *Yotti* (argumenst)
2. *Āgama* (quoted from the early Buddhist discourses)

Abhidhamma Piṭaka (nature and contents of *Abhidhamma Piṭaka*)

Abhidhamma Piṭaka is considered as the third one of the three *Piṭakas*. It was never assigned either at the first place or second place. The third division of the *Piṭaka* consists of seven books:
1. *Dhammasaṁganī Pāḷi* (classification of *Dhamma*)
2. *Vibhaṁga Pāḷi* (divisions)
3. *Dhātukathā Pāḷi* (discourse of elements)
4. *Puggalapaññatti Pāḷi* (the book of individuals)
5. *Kathāvatthu Pāḷi* (points of controversy)
6. *Yamaka Pāḷi* (the book of pains)
7. *Paṭṭhāna Pāḷi* (the book of causal relations)

All of these books are designated by the name *pakarana*. The definition of *Abhidhamma* is:

»*Dhammatireka dhammavisesatthena atirekavisesatthadipako hetthāti abhi saddo.*«

This suggests, that *Abhidhamma* is something additional to the *Dhamma*. It also suggests, that *Abhidhamma* is something especial(?) compare(?) with(?) the(?) *Dhamma*(?).(?) Normally what is mentioned in *Sutta Piṭaka* is considered as *Dhamma*.

It has been suggested the word *Abhidhamma* standing alone is not found in the *Sutta Nipāta*, the *Saṁyutta* or the *Aṁguttara* and only once or twice in the *Dīgha Nikāya* and *Majjhima Nikāya*. It properly came into usage at the end of the period in which the four great *nikāyas* came up. The *Mahā Saṁghika* refused to include the *Abhidhamma* in the *Tipiṭaka* at all, as they did not take it for the word of **the Buddha**. According to the *Dīgha Bhanaka,* the *Abhidhamma* also included the whole *Khuddaka Nikāya*.

According to another division the *Saṁyutta Nikāya* is not a division of the *Dhamma*, but of the whole canon and in the fifth are included both the *Vinaya* and *Abhidhamma*. There is another legend recorded by **Buddhaghosa** that the *Abhidhamma* was first preached by **the Buddha** in *Tāvatiṁsa* at the foot of *Pariccataka* tree, when he was seated on the

Sakka's throne during his visit to his mother in the *Tāvatiṁsa*, later it was taught by him to **Sāriputta Thera** on the bank of Anotatta lake. The legend further relates that after the enlightenment **the Buddha** spent in the Yatanagara reliving his mind the doctrine of the *Abhidhamma* in all its details.

According to the *Cullavagga Pāḷi*, the *Abhidhamma Piṭaka* was not rehearsed at the first council. The fact that *Abhidhamma* is not mentioned in the *suttas* and that only *Dhamma* and *Vinaya* are referred to only prove that at one time the *Abhidhamma Piṭaka* was not a separate *piṭaka*, but *Kathāvatthu* was composed only at the third council.

As far as the content of the *Abhidhamma Piṭaka* concerns, it does not form a systematic philosophy, but especially form of *Abhidhamma* found in the *Sutta Piṭaka*. On the other hand, there were direct controversial ideas with the *Abhidhamma*, whether it was promulgated by **the Buddha** or not. When we refer to other *Piṭakas*, we can find many details to prove that the *Abhidhamma* is creation of **the Buddha.** On the other hand, there are many details to show that *Abhidhamma* is a later development or not the preaching of **the Buddha**.

Question: Give an account of the *Abhidhamma Piṭaka*

The *Abhidhamma Piṭaka* is the third division of the *Tipiṭaka*, or „the Three Baskets." It is a basket of transcendental doctrine. From the Pāli tradition we learn that **the Buddha** first delivered the *Abhidhamma* to the *Tāvatiṁsa* gods. At that time he was living with them on the Pandukambala Rock at the foot of the *Paricchattaka* tree in the *Tāvatiṁsa* heaven during his visit to his mother in there. He then preached it to his chief disciples **ven. Sāriputta**, who very often used to meet **the Buddha** when he for meals came down to the Manasasoravara. Then **Bhaddaji** got it from his teacher, **ven. Sāriputta**. **Ven. Revatta** and others then received it through a succession of disciples. It took its final form in the third council which was held during the reign of **Asoka**, the Maurya ruler. **The Buddha** as a mark of gratitude to his mother, who was born in *Tusita* realm, departed thither and preached the *Abhidhamma* to the mother *Deva* and others for three months. The topics (*mātikā*) of the discourses were later rehearsed to **ven. Sāriputta**, who subsequently elaborated them and composed the *Abhidhamma Piṭaka*.

According to *Mahāyāna* tradition **the Buddha** gave his sermons to different persons at different places and at different times. Afterwards the *Arahats* and *Śrāvakas* collected them and they then arranged them into *Abhidhamma* treatises. Buddhists believe, that the *suttas* were composed on observing the faces of the people while the *Abhidhamma* was compiled on observing the *suttas*. From it we conclude that the *Abhidhamma* was composed on the basis of the *suttas*. Thus we can say here, that the *suttas* give the foundation of the *Abhidhamma*. The *Abhidhamma* deals with the same subject as the *Sutta Piṭaka*. But its treatment is more scholastic than the latter.

It is compiled in the form of questions and answers. As far as the contents of the *Abhidhamma* are concerned, they do not form a systematic philosophy, but are a special treatment of the *Dhamma* as found in the *Sutta Piṭaka*. Most of the matter is psychological and logical, the fundamental doctrines mentioned or discussed are those already propounded in the *suttas* and therefore taken for granted. The *Abhidhamma* may be regarded as a systematization of the doctrines contained, or implied, in the *Sutta Piṭaka*. It formulates these *sutta* doctrines in strictly *paramattha* (truly realistic) language. There are seven divisions of books in *Abhidhamma Piṭaka*. They are:

1. *Dhammasaṁgaṇī Pāḷi*
2. *Vibhaṁga Pāḷi*
3. *Dhātukathā Pāḷi*
4. *Yamaka Pāḷi*
5. *Paṭṭhāna Pāḷi*
6. *Puggala Paññatti Pāḷi*
7. *Kathāvatthu Pāḷi*

The Pāli word *Abhidhamma* is composed of the prefix „**bhi**," and the term „*Dhamma*" ; „**Abhi**" signifies „great," „exceeding" (*atireka*) or „subtle," „noble," „ultimate," „ultra" (*visittha*). Thus the *Abhidhamma* means „enlarged/subtle/ultimate doctrine." It also means „a higher religion." Ordinarily the word of **the Buddha** was known as the *Dhamma*.

KATHĀVATTHU PAKARANA (LECTURED VEN. PIYADASSI)

The *Kathāvatthu Pakarana* is the third book of the *Abhidhamma Piṭaka*. It is called the *Viññānapada* by the other six. It is known as a Buddhist book of debate on matters of theology and philosophy. It is to be noted here that it is the only work of the *Tipiṭaka*, which can be ascribed to a definite author – ven. Moggaliputtatissa Thera, who was the chair person during the third Buddhist council, which was held at Pātaliputta (the capital of Magadha province). Under the patronage of the Maura ruler Asoka in the third century B.C. the *Kathāvatthu Pakarana* was composed.

It is younger than the *Dhammasaṅganī Pakarana*. A close investigation will make it evident, that this book of controversy is looked upon in one way as no more than a book of interpretation. A few a specimen of controversy which the *Kathāvatthu Pakarana* has embodied show that both sides referred to the Buddha as the final court of appeal. The *Kathāvatthu Pakarana* should be included in the *Vinaya* collection. From the nature of discussion relating to *Saṅgha* affairs we are inclined to think that the *Kathāvatthu Pakarana* should be incorporated with the *Vinaya* collection, because it deals with the *Vinaya* affairs and is so closely allied with the topic discussed in the *Cūllavagga Pāli*.

The *Kathāvatthu Pakarana* has 23 chapters. In these chapters, there are discussions and refutations 219 in number (different doctrines items of the various schools). This book seems to have grown gradually and most of the heretical views discussed are ascribed to various schools, some of which are later than the other. The texts themselves don't mention the names of schools, so that is supplied by the commentator of the *Kathāvatthu Pakarana*. The doctrines of the various schools could be better understood by study of that book in association with texts belonging to Northern schools.

It is wonderful that commentator ven. Buddhaghosa said, that this book was also rehearsed during the first council. But it is clear that this book was composed after the third council by the chief monk ven. Moggaliputtatissa Thera (the *Abhidhamma Piṭaka* was completed after writing this book). Ven. Buddhaghosa Thera said: „Ven. Moggaliputtatissa Thera brough this book having taken the topic (or *Māṭikā*) which were given by the Buddha foor the benefit in the future for the monks. To debate lift(?) other said(?).“ Therefore all the *Abhidhamma* was preached by the Buddha. This view is the traditional belief of *Theravāda*.

In this book many texts quoted from the *Suttapiṭaka* give authority to the argument. As far as the terminology used and the theories set foth are conceived, this seems to belong to the later period. Some scholars agree with tradition and concept the book is belonging to the latest period. Other make the *paṭṭhāna* the latest book of all. The various heretical views represented in this book, the commentary says, including those of the *Vijjiputta,* the *Sammitiya*, the *Sabbatthivāda* (*Sarvastivāda*), the *Mahāsaṅghika*, the *Kasapiya/Kasyapiya*(?), the *Adaka*, the *Pubbasliya*, the *Aparaseliya*, the *Rjagirika/Rājagirika*(?), the *Siddhatthika,* the *Gokulika*, the *Buddhayanika*, the *Mahiṅsaka*, the *Uttarapathaka,* the *Hetuvāda* and the *Mahāsuññavāda*. Some of these are Northern schools known to the *Mahābhasa-sāstra*. Some are Southern schools unknown to Northern Buddhism.

The first chapters of the *Kathāvatthu* discusses *puggala* or „personal entity,“ falling away of an *Arahant*, their life among the *devas*, the putting away corruptionsor vices by one portion at a time, the casting off *kāma-rāga* and *vyāpāda*, everything as persistently exiting, some of the past and future as still exiting, applications in mindfulness. The language of this book has relationship with the *Kathāvatthu Pakarana* theory.

He vatthi heva natthiti he votthi heva natthiti nahevan = vottabbhe.
Ce vatthi ceva natthiti = amanta.
(This is the Magadisace(?) language)

The second chapters mentions that *Arahant*, the knowledge of the *Arahant*, the excellence of the *Arahant*, doubt in the *Arahant* is specified progress in penetration, **the Buddha**'s everyday usage, and duration of

consciousness, two cessations (*dvenirodha*) etc.

KATHĀVATTHUPPAKARANA

Kathāvatthu is one of the seven *Theravāda Abhidhamma* books. The *Theravāda* tradition says that *Abhidhamma* are the words of **the Buddha**. *Theravādin*, therefore, considers all the *Abhidhamma* texts as being preched by **the Buddha** himself. But the *Kathāvatthu* shows that this is not the real truth.

Now it is accepted that *Kathāvatthu* was compiled at or after the 3rd Buddhist council held in the 3rd century BC under the patronage of **king Asoka**. The president of this council was the famous monk **ven. Moggaliputta Tissa**. The *kathāvatthu* is said to be his work. It is to be noted here that it is the only work of the canon, which can be ascribed to a definite author. **Ven. Buddhaghosa** said: „**Ven. Moggaliputta Tissa** composed this book having taken the topic *mātikā*, which were given by **the Buddha** for the benefit of the monks in the future.“ So, all the *Abhidhamma* was preached by **the Buddha**. This is the tarditional belief of the *Theravādins*.

The *Kathāvatthu* was compiled for a particular purpose. It is for the refutation of the views of other schools and the establishment of the views of the *Theravāda* or *Vibhajjavlda* views. This was the need of the time. During this time various schools were presenting theri views and debating among themselfves. Such schools as *Andhakas, Vajjiputtakas, Sarvastivāda* and *Sautrāntika* were presenting different interpretation to *suttas*. The *Theravādins* presented their own view.

There were at least 16 such schools whose views were taken up for discussion and debated in the *Kathvatthu*. These views are rejected as being not in accordance with the original teachings of **the Buddha**. There are 217 or 219 viewpoints that are taken up for discussion and debate. The text starts with the position taken up by the *Sammītiyas* or the *Puggalavdins*, who put forward the view that there is a ‘person’ over and above the five aggregates. In this manner most of the important doctrinal problems are discussed in details in the *Kathāvatthu*.

Kathāvatthu is considered by some scholars as the earliest book of logic or more precisely the book which uses logic to establish the *Theravāda* point of view. Hence it is considered very important. Besides, it is of great significance as a source book to understand the details of different Buddhist schools and their philosophies.

As the *Theravāda Abhidhamma* text it served a great purpose in refuting the opposite viewpoints and establishing the *Theravda* (or *Vibhajjavāda*) position. In this respect it can be considered as a very important contribution to *Theravāda* Buddhist thought as well as to the furtherance and strengthening of *Theravāda* Buddhism in India.

KATHĀVATTHUPPAKARAṆA (SHORT NOTES)[32]

It is the last book of the *Abhidhamma Piṭaka*. As the *Theravāda* tradition considers *Abhidhamma* to be the word of **the Buddha**, *Kathāvatthu* too is considered as being such. But it has now been proved beyond doubt that *Kathāvatthu* was composed in the 3rd century BC and it was done by none other than **ven. Moggaliputtatissa**.

This is a very important text as regardds the development of Buddhist history of thought. Some even consider this as the first book written using a logical system of thought.

The main purpose of the book is to refute the views – over two hundred of them hold by schools other than

32 This note was among the notes for second yearr, but I believe that for first year students it will be more usefull.

Theravāda.(?) Herein *Theravāda* is referred to as *Sakavāda* – meaning 'our teaching'. Thus it is seen that the *Kathāvatthu* played a very vital role in establishing the *Theravāda* tradition that was being challenged by other buddhist schools of thought mainly by such schools as *Puggalavāda, Sarvāstivāda* and so on.

The logical system adopted in the *Kathāvatthu* is based on a scheme consisting of three books, namely *Thapana, Pāpana* and *Āropana*. *Thapana* denotes the main arguments presented to refute the opposing views. The result reached by *Thapana* is referred to as *Pāpana*. The reflection(?) and the finel rejection(?) of the opponents' view was meant by *Āropana*. Though the opponents are not directly identified in the *Kathāvatthuppakarana* itself the commentary names about 16 of them. Therefore, *kathāvatthu* when taken along with its commentary throws much light on the development of Buddhist thought of the time.

The *Paṭṭānapakarana* (original by ven. Suvara)

Paṭṭhāna Pāḷi, the seventh and last book of the *Abhidhamma*, is called the *Mahā Pakarana*, the 'Great Book' announcing the supreme position it occupies and the height of excellence it has reached in its investigation into the ultimate nature of all the *dhammas* in the Universe.

The book of causes is the seventh book of the *Abhidhamma Piṭaka*. The *Sarvlstivāda* school mentions it as the *Jñānaprasthāna*. It is regarded as the most important and voluminous book of the *Abhidhamma Piṭaka*. It deals with causation and mutual relationship of phenomena. It discusses various kinds of relationship between phenomena. It is known as *Mahāpakarana*. It is sometimes called the great discourse book. Like the *Yamaka*, this book is very difficult to be understood. It has, therefore, ben said that he who masters this book masters all the doctrines of the *Abhidhamma*.

The *Paṭṭhāna* gives a detailed account of the *Paṭiccasamuppāda*. It in the form of 24 *paccayas* mentions the 12-fold system of the *Paṭiccasamuppāda*. These 24 *paccayas* or modes of relationship between things are called the 24 *paṭṭhānas*. The 24 *paccayas* are:

1. *Hetu*

2. *Arammana*

3. *Adhipati*

4. *Anantara*

5. *Sammanantara*

6. *Sahajata*

etc.

It is to be noted here that some of the *paccayas* have already been described in the *Kathāvatthu*. But this book can be mentioned as the first to group them into a body of twenty-four. It is a book of the late period and that is why some resemblance to the *Sāriputta Abhidhamma Sāstra*, in which six conditions are recorded.

The *Abhidhamma* constitutes the results of an inquiry into the nature of human experience, both sensory and extra sensory. Since the results are stated and interpreted in terms of language and logic, it allows the *Abhidhamma* the justification to be considered as philosophy, the function of philosophy. If the latter is to be practically useful and ethically the understanding cannot be obtained or developed without refence to the observation of the world within and around us in the way it actually functions. So, the greater part of the content of *Abhidhamma* is an analysis and understanding of phenomena. In this regard the *Abhidhamma* can be introduced as a critical and descriptive philosophy.

THE *PAṬṬHĀNAPAKARANA*

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1. *Hetu*
2. *Arammana*
3. *Ādhipati*
4. *Anantara*
5. *Sammanantara*
6. *Sahajata*
7. *Annamanna*
8. *Nissaya*
9. *Upanissaya*
10. *Purejata*
11. *Pacchajāta*
12. *Asevana*
13. *Kamma*
14. *Vipāka*
15. *Āhāra*
16. *Indriya*
17. *Jhāna*
18. *Magga*
19. *Sampayutta*
20. *Vippayutta*
21. *Atthi*
22. *Natthi*
23. *Vigata*
24. *Avigata*

It is to be noted here, that some of the *paccayas* have already been described in the *Kathāvatthu*. But this book can be mentioned as the first to group them into a body of twenty-four. It is a book of the late period and that is why there is some resemblance to the *Sāriputta Abhidhamma-sāstra*, in which six conditions are recorded.

The *Abhidhamma* constitutes the results of any inquiry into the nature of human experience, both sensory and extra-sensory. Since the results are stated and interpreted in terms of language and logic, it allows the *Abhidhamma* the justification to be considered as philosophy, the function of philosophy. If the latter is to be practically useful and ethically the understanding cannot be obtained or developed without reference to the observation of the world within and around us in the way it actually functions. So the observation of the world within and around us in the way it actually functions. So the greater part of the content of *Abhidhamma* is an analysis and understanding of phenomena. In this regard the *Abhidhamma* can be introduced as a critical and descriptive philosophy.

The Nature and content of *Abhidhamma Piṭaka* (lectured by ven. Uparatana) (original by ven. Nai Soma)

Abhidhamma Piṭaka is the third division of *Tipiṭaka*. It consists of seven books as follows:
1. *Dhammasaṁganī pakarana* which is the classification of *Dhamma* that contains detailed enumeration of all phenomena with analyses of consciousness and its fastest mental concomitants.
2. *Vibhaṁga* means „divisions“ or „books of analysis“ where as the first book provides a bird-eyed view with systematic arrangement.
3. *Dātukathā pakarana* is the discourse on elements and separated into treatises on the thorough analysis of *dhātu*.
4. *Puggalapaññatti pakarana* is the book of individuals, a small treaded/treatise(?) giving a description of various parts of individual where acumens(?) along the parts.(?)
5. *Kathāvatthu pakarana* are the points of control, it is the second parathion by **ven. Moggaliputtatissa Thera**, there he discussed and refused doctrines of other schools of taught in order to approach all the points of controversy on **the Buddha's** *Dhamma*.
6. *Yamaka pakarana* means the book of pairs. *Yamaka* sets out to define and analyse the interrelationship of *Dhamma* and *Puggala*.
7. The last one is *Paṭṭhāna pakarana*, which are the books of cause-relationship. It brings together all relationships in a coordinative form to show that *Dhamma* does not exist as isolated in detail but that it is constituted by a well ordered system.

All these books are designated by the name of *pakarana* - only in the canonical and the commentary is that word used for the third *Piṭaka* defiantly(?). *Abhidhamma Piṭaka* is the last one. The definition of *Abhidhamma*:

»*Dhammātireka dhammavisesattena abhidhammoti.*«

That suggests, that it is something „additional to the *Dhamma*.“

The three main *Abhidhamma* traditions were *Theravāda*, *Sarvāstivāda* and *Sautrāntika*. There is a huge *Abhidhamma* literature for *Sarvāstivāda* tradition, where all the books were designated by the name of *pada*:[33]

1. *Ñānaprastāna pada – Aryakūtaāyana*	
2. *Sangītiparyāya pada – Aryamoudgalyāyana*	1. *Sangīti-pariyāya pada*
3. *Prājñaptikāya pada – Vasumitra*	2. *Dharmaskandha pada*
4. *Vijñānakāya pada – Devasarman*	3. *Viññāṇa pada*
5. *Dhātukāya pada – Vashumitra*	4. *Prajñā pada*
6. *Dharmaskhanda pada – Aryamoudgalyāyana*	5. *Dhātukāya pada*
7. *Prakarana pada - Vashumitra*	6. *Prakaraṇa pada*

33 In the original paper from which I was copy-writing this topic there were two kinds of lists, so I write here both. The second one was written by hand, it is just different order of the first one.

7. *Jñāna prasthāna pada*

When we examine the *Abhidhamma Piṭaka* of any tradition, it is a huge collection of systematical, tabulated and classified doctrine of **the Buddha** that represents the quintessence of his teaching. In *Abhidhamma*, *Dhamma's* are no longer taught in conventional term making references to person and objects as „I," „we," „he," „she," „man," „dog," „tree," etc.

Here *Dhamma's* are treated entirely in terms of its ultimate reality. Analyses of each phenomenon are to its ultimate constituent and all relative concept such as „man," „mountain" etc. Thus, in *Abhidhamma* everything expresses in terms of *khandhas*, *āyatanas*, *dhātu* etc.

Of these texts, *Paṭṭhāna* is the last of *Abhidhamma Piṭaka*. It is the greatest because it is bigger inside and supreme in essence. The *Abhidhamma* texts excluding *pakarana* were composed between the period of first and third council, while *Kathāvathu* was completed at the third Buddhist council.

666Theravada Abhidhamma

There are seven volumes in the Theravadin Abhidhamma Pitaka. Among those pitakas Dhammasangani and Yamaka deal with the explanation of mind. in relation to those explanation and its essence has been brought in point form in the Abhidhmmattasangaha. The seven volumes of Abhidhamma Pitaka are as follows:

1. Dhammasangani – enumeration or classification of dhamma.
2. Vibhavga – divisions
3. Dhatukatha – discourses of elements
4. Puggala-pabbatti – descrition of individuals
5. Kathavatthu – subject of discussion
6. Yamaka – a book of pairs.
7. Patthana – book of relations.

Dhammasangani – enumeration or classification of dhamma.

This book is divided into 4 chapters. The 1st chapter is about the citta (consciousness), 2nd chapter rupa (matter), 3rd chapter nikkhepa (summary) and 4th chapter atthuddana (elucidation).

There it has explained 8 moral consciousness, pertaining to sensual sphere (kamaloka), 12 immoral consciousness, 16 moral resultant consciousness, 7 immoral resultant consciousness, 11 functional consciousness. Pertaining 屬於 to the form-sphere (rupaloka). 5 moral consciousness, 5 resultant consciousness, 5 functional consciousness.Pertaining to formless sphere (arupaloka), 4 moral consciousness, 4 resultant consciousness, 4 functional consciousness. Pertaining to supramundane (lokuttara), 4 supramundane moral consciousness and 4 resultant consciousness.

Vibhavga – divisions

In the Vibhavga there are 18 divisions. The 1st are khanda (aggregates), ayatana (sense-bases), dhatu (elements), such as truth, indriya (controlling faculties), paccayakara (causal genesis), satipatthana (minfulness), sammappadhana (supreme effort), iddhipada (means of accomplishment), bojjhavga (factors of wisdom), jhana (absorption or trances), appamabba (illimitable), magga (path),

sikkhapada (precept), patisambhida (analytical knowledge), bana (wisdom), khuddakavatthu (minor subjects), dhammahadaya (essence of truth).

- The idea of gods: Devata-sajyutta.

Dhatukatha – discourses of elements

Discussion with reference to elements. This book discusses whether dhamma is included or not included in, associated with or dissociated from aggregates (khandhas), bases (salayatana) and elements (dhatu).

Puggala-pabbatti – designation of individuals

Designation of individuals – human types. It deals with various types of individuals. There are also ten chapters. The first chapter deals with single individual, the second with pairs, the third with group of three etc.

Kathavatthu – subject of discussion

Points of controversy. This book deals with 216 controversies and these are explained in 23 chapters. This is a book of Theravada refutation of various other Buddhist views.

Yamaka – a book of pairs.

This book is divided into 10 chapters, namely mula (root), khandha (aggregates), ayatana (bases), dhatu (elements), sacca (truth), savkhara (condition thing), anusaya (latent disposition), citta (consciousness), indriya (controlling faculties) and dhamma.

Patthana – book of relations.

The book of causal relations. It deals with 24 modes of causal relations. They are:

1. Root condition
2. Object condition
3. Predominance condition
4. Proximity condition
5. Contiguity condition
6. Conascence condition
7. Mutuality condition
8. Support condition
9. Decisive support condition

10. Prenascence condition
11. Postnascence condition
12. Repetition condition
13. Kamma condition
14. Result condition
15. Nutriment condition
16. Faculty condition
17. Jhana condition
18. Path condition
19. Association condition
20. Dissociation condition
21. Presence condition
22. Absence condition
23. Disappearance condition
24. Non-disappearance condition

666 Lecture on Sutta Vibhanga (Vinaya text) By Mrs. Paris August 22, 2000

Sutta Vibhanga, the words Sutta Vibhanga means analysis of classification "Vibhanga" of a Sutta applied to each rule of course of training included the P1timokka. This literal meaning Sutta or Sutra means strength of strain because the P1timokha is inverted in the Sutta Vinaya. There are two hundred and twenty-seven (227) for the monks and three hundred and eleven (311) for Bhikhuni.

Rules for a monk

(1) Par1jika	4	
(2) Sa8ghadisena	13	
(3) An2yata	2	
(4) N2saggiya P1cittiya		30
(5) P1cittiya	92	
(6) Patidesan2ya		4
(7) Sekh2ya	75	
(8) Adhikarana Samatha	7	

Rules for Bhikhuni

(1) Par1jika	8	
(2) Sa8ghadisena	17	
(3) N2saggiya P1cittiya	30	
(4) P1cittiya	166	
(5) Patidesan2ya		8
(6) Sekh2ya	75	
(7) Adhikarana Samatha		7
	311	

In the Sutta Vinaya all this school are arrange us,

(1) The story leading to the rule
(2) P1limokha rule with stage a penalty increase for breaking
(3) The old commentary the P1tabhajaniya on each rule defining word to word
(4) Diversion from the rules

In the Sutta Vinaya a monk usually show a vowing his obtain to the Buddha or to one of the monk or to a group of a monk directly. Therefore he was thus fare for the Uposato ceremony and could to take his place at meeting.

The Sutta Vibhanga show that it action were found worthy to be blamed to the course of training was soulful/sheepfold and penalty was test careful from the preach/brief of each rule of right conduct one had to face a penalty.

The privation of unsuitable behavior in monk and nun, some to have residence two bases.

(1) A live of conduct prohibited by the Buddha
(2) Pana------ya fix with the rule, reach of the rule, majority of the rule gradually as need a rule and they are out come of historical development that went on within the order. According to the rules in the Sutta Vinaya everything regarding monastic regulation are included to four example; the social behavior, the dress, the food, the medicine etc. the stories are also included to bring four reasons for the informant of these rules.

(1) P1rajika

This is the first section of the Sutta Vinaya is included four P1rajika which are violation leading to expansion/ each person. The rules are as follows-

I. Sexual intercourse of any kind
II. Taking what is not given

III. Taking of human life or consecration
IV. Cleaning firstly to have a chief superior states.

(2) Sa8ghadisena

When a monk does something wrong the offender in subject to penalty for a certain period and then he can be reinstated by a former act of the Bhikhu order. Five groups base on minor sexual offencer.

I. Two rules base on dwelling
II. Three rules a causing fellow monk falsely
III. Two rules causing decision in the order
IV. Two rules base on insubordination

(3) Aniyata

They are called undetermined a monk make recharge for braking this type of minor rules. The penalty depends on the nature of the offence/opinion.

(4) N2saggiya P1cittiya

This is for future and expansion. Then P1cittiya, these rules are for the sake of promoting harmony a monk, Bhikhu.

(5) Patidesan2ya

These are precept covering etiquettes the monk will be committee and offence if they do not behave well while making alms round. Spacing a monk make ------small Vinaya rules of this nature he will have to confuse simple.

(6) Sekhiya

These are very small precept they deal with the daily ruling for bhikhu. The monk should behave well while preaching the Dhamma to the lady, while eating and while attending to various types of activities/action. These rules are without story and commentary and they are included in the P1timokkha. This is a close relationship between the P1timokkha and Sutta Vibhanga, Sutta Vibhanga is a later work. Therefore, it has a commentary and various elutriations while the P1timokkha both P1timokkha and Sutta Vibhanga are similar word to word.

(7) Adhikarana Smatha

It was sever ways to settle this view when there is a dispute among the monk. It will be reported to the judicial committee. They will settle the problems. Some scholar reverse Adhikarana Sutta were found the Vinaya text.

1. Kamavacara = 54 – 11 worlds
2. Rupavacara = 15 – 16 worlds } 31 worlds.
3. Arupavacara = 12 – 4 worlds
4. Lokottara = 8

Reference to previous charts etc.

QUESTION: EXPLAIN THE PARA-CANONICAL TEXTS OF *ABHIDHAMMA* LITERATURE (NOT THE CANON)

Actually when we speak about *Abhidhamma* literature, first we should know why it is called *Abhidhamma*. **The Buddha** taught only the *Dhamma* and *Vinaya*. So, is it different from *Sutta* and *Vinaya Piṭaka*? Simply speaking, *Abhidhamma*, as the term implies, is the higher teaching of **the Buddha**. It expounds the quintessence of His profound doctrine.

The *Dhamma*, embodied in the *Sutta Piṭaka* is the conventional teaching (*vohāra desanā*), and the *Abhidhamma* is the ultimate teaching (*paramatthā desanā*). There is a curious question about *Abhidhamma*, that whether *Abhidhamma* is essential to realize *Nibbāna*. Undoubtedly, *Abhidhamma* is extremely helpful to comprehend fully the words of **the Buddha** and realize *Nibbāna*, as it presents a key to open the door of reality. It deals with realities and a practical way of noble living, based on the experience of those who have understood and realized. Without knowledge of the *Abhidhamma* one at times(?) might find it difficult to understand the real significance of some profound teachings of **the Buddha**. To develop insight (*vipassanā*) *Abhidhamma* is certainly helpful.

Abhidhamma is believed to be originally from the *Sutta Piṭaka* itself. Let see the *sutta* of *Dīgha Nikāya* – *Dasuttara* and *Saṅgīti Sutta* and text of *Aṅguttara Nikāya*. *Abhidhamma* has 5 stratas as follows:

1. Canonical
2. Commentarial
3. Sub-commentarial
4. *Saṅgaha* (compendium)
5. Sub-commentarial on compendium (*ṭīkā*)

When we discuss the canonical texts of *Abhidhamma* it is clear to us that *Abhidhamma Piṭaka* was made up of 7 texts, namely:

1. *Dhammasaṅganī*
2. *Vibhaṅga*
3. *Dhātukathā*
4. *Puggalapaññati*
5. *Kathāvatthu*
6. *Yamaka*
7. *Paṭṭhāna*

According to **Mrs. Rhys Davids**, *Abhidhamma* is a recount of *suttanta* doctrines, with analysis and elaborations and comments, hence not a positive contribution to the philosophy of earl Buddhism, but an analytic, logical and methodological elaboration of what was already given in the discourses. Within *Sutta Piṭaka Abhidhamma* is already found in the dry and schematic enumerations in the *Aṅguttara Nikāya* and the last *suttas* of *Dīgha Nikāya*.

The *Dhammasaṅganī, Vibhaṅga, Dhātukathā, Puggalapaññati* and *Yamaka*, generally deal with the analysis of phenomena and the *Paṭṭhāna* with synthesis.

The Pāli canon of *Abhidhamma* (?) The most important sources are the Pāli commentaries and sub=commentaries, which were written in Sri Lanka as well as in Burma. According to Indian tradition it was **Mahinda** who brought Buddhism to Ceylon along with the canon and *aṭṭhakathā* (commentary) on it. When we trace the original sources, almost all the Pāli commentaries explain the early Buddhist discourses on an *Abhidhammic* basis.

666The role of simile and metaphor in Pali canon

Simile and metaphor are two of the alavkara especially founded by the Sanskrit writers. As rhetorical devices they were used in the oldest Vedic writings. These types of poetic expressions are found in almost all the languages of the world. A simile is a figure of speech in which one thing; one action or relation is likened to or explicitly compared to something of a different kind or quality. It requires a phrase beginning with 'like' 'as' 'as if', etc. which makes it not only more prolix than a metaphor but also labels the thought as make-believe.

The word metaphor, derived form Greek meta, meaning 'over', and pherein, meaning 'to carry', denotes an analogy, similarity or relation between two things. A metaphor is a forceful figure of speech based on the resemblance which one object is supposed to bear to another. It is expressed by transferring a name or an action from an object to which it properly belongs to another. A comparison is implied but not formally explicitly manifested.

The difference between a simile and a metaphor is slight, the simile being only a metaphor with an explanation. In general the metaphor is more compact, forceful and suggestive, for instance:

Her face like lotus – simile

Her lotus face - metaphor

There are abundant of similes and metaphors, which are very simple and direct, used in the early Buddhist discourses and later poetic compositions. These often occur in the works like the Dhammapada and the Thera-Their-gatha, in which the striking feature of these similes is their simplicity and spontaneity. A few examples may be quoted from the Dhammapada:

If one speaks or acts with wicked mind, because of that, suffering follows the one just as the wheel follows the hoof of the draught-ox.

Even as rain penetrates an ill-thatched house, so does lust penetrate an undeveloped mind?

As a fish taken out of its watery habitat and thrown on dry ground, this thought trembles. The dominion of Mara should be eliminated.

If an ignorant man were to associate with a wise one even for a life-time, he will not come to know what is good, even as a ladle does not know the taste of soup; whereas, if an intelligent person were to associate with a wise man even for a moment, he will come to know what is good, as the tongue comes to know the taste of soup.

These similes though they are very simple, direct and based on ordinary observation, are very effective and convincing. In Buddhism, similes and metaphors are used for the purpose of elucidating the meaning. One of the most popular similes in the Nikayas, is metaphysical questions regarding the origin of the world, the duration and extent of the universe, etc. In a dialogue between the Buddha and the son of Malunkya, the meaninglessness of such metaphysical pursuits is illustrated by a beautiful simile:

> A man is hit by an arrow. His friends hasten to the doctor. The latter is about to draw out the arrow from the man's body. The wounded man, however, cries: "Stop. I will not have the arrow drawn out until I know who shot it, whether a warrior or a brahman, a vaisya or a sudra; to which family he belonged; whether he was short or tall; of what species and description the arrow is" and so on. What would happen? The man would die before all these questions are answered. In the same way the disciple who wishes for answers to all his questions regarding the extent and duration of the universe, about the nature of the beyond, would perish before he came to understand the nature of suffering, the origin of suffering, the cessation of suffering and the way to the cessation of suffering, which are the immediate problems as well as their solutions.

The metaphors, too, is not lack in the scriptural Pali, e.g, 'dhammacakkapure javaj that is running in the city, namely, wheel of doctrine; amatassa dvara doors of the immortality; me niluppala akkhini my blue-lily-eyes.

A clear understanding of the Dhamma is a pre-requisite for spiritual advancement. To facilitate the understanding of new and unfamiliar concepts, particularly among the uninitiated, the simile and metaphors have been employed in the Nikayas at its functional best.

666The role of simile in the Pali Nikaya. (879)

The Pali terms 'upama', a feminine noun and 'upamana', a neuter noun, both mean simile or parable in English. A simile is a figure of speech in which one thing, one action or relation is likened to or explicitly compared to something of a different kind or quality. Words such as 'as' or 'like' usually expresses the comparison.

Simile is a very successful exegetical technique extensively used in all strata of Pali literature. It is invariably resorted to the explanation of abstract concepts. Unlike in secular literature where similes are used for poetic value, and sometimes the same hackneyed similes are traditionally used in all literary works, similes are utilised in Pali literature for the specific purpose of edifying ideas, though they are rich in poetic values. Therefore these similes display a charming originality and an inspiring

spontaneity. They lend poetic elegance to the profound sober doctrinal discussions. They rouse the imaginative power of the readers and help to deepen their understanding with sensitivity and sensibility.

In the Mahavagga, the Buddha says that his Dhamma is 'profound, difficult to realise, hard to understand……,subtle and comprehensible only by the wise'. How could he make it simple and understandable to the common people whom he preached his Dhamma? Therefore, the use of similes to clarify the meaning of his teaching is employed.

There are many similes been employed in the Buddhist canon, the most important are the Dhammapada and the Thera-Therigatha. Even in some suttas, there are ample of similes, for example, alone in the Samnbbaphalasutta itself has 25 similes. This sutta set forth the fruits of the life of a recluse and the highest goal of a Buddhist monk is treated, therefore, the subject is very difficult. Here, the Buddha explains it with homely similes to serve the great purpose of making his teaching crystal clear to the listeners. When he comes to the Jhana stage, his language becomes rich in similes and glows with a beauty which is remarkable not only from the religious point of view but also from the aesthetic view point. According to Prof. Angraj Chaudhary (Essays on Buddhism and Pali literature p.155), such passages become magnificent in their poetic grandeur and may aptly be called the 'gem of Pali literature'. Because, as Prof. Angraj Chaudhary pointed out, the similes used in this sutta do not only simplify the profound matter but also explain its sublime nature. Moreover, the similes seem to be spontaneous and not laboured. For example, the last simile explains the knowledge of the 4 Noble Truths that one attains as:

> 'just as a man standing on the bank of a pool of water perceives the oysters and shells, gravel and the pebbles and the shoals of fish in the clear, translucent and serene water, so he knows the 4 Noble Truths'

And in many other texts, the similes used are very simple and direct. A few examples may be quoted from the Dhammapada:

1. Though a fool all his life associates with a wise man,
   he does not perceive the Truth (Dhamma),
   just as a spoon (does not perceive) the taste of the soup.—verse 64.
2. If an intelligent person associates with a wise man even for a moment,
   He quickly perceives the Truth (Dhamma).
   Just as the tongue (perceives) the taste of the soup.—verse 65.

These similes though are very simple, direct and based on ordinary observation, they are very effective and convincing, indeed.

Unlike in Greek, Roman and Indian literature, the Pali Nikaya avoid the use of complex and far-fetched similes. This difference is due to the different philosophical standpoints of the Buddhist and the non-Buddhist. For the traditional Indian philosopher, aesthetics is a fundamental discipline representing the very experience of Brahman. Hence the development of an extremely sophisticated theory of poetics (alamkara) that takes both euphonic (wabha) and semantic (artha) aspects into consideration.

However the Buddhist approach to aesthetics and, therefore, to poetics is different. The ethically oriented pragmatic teachings of the Buddha subordinated aesthetics to ethics. Hence the Buddha's reluctance to extol the value of literary masterpieces with mere poetic elegance. There are at least three

discourses of the Buddha wherein he speaks rather disparagingly of discourses composed by poets (kavikata) which may possess literary elegance (cittakkhara cittavyabjana), in contrast to discourses that embody profound moral ideas (gambhira gambhirattha lokuttara subbatapatisabbutta). In fact, he was extolling the usefulness of treatises possessing a definie theme relating to moral discourses, namely, the inculcation of the doctrine of non-substantiality (subbatapatisabbutta), where the profound moral ideas may be expressed through the most apt similes, as is evident from another statement of his :

Esa te upama raja atthasandassani kata—Jataka III. 373.

(These similes are used for the purpose of elucidating the meaning)

A clear understanding of the Dhamma was a pre-equisite for spiritual advancement. To facilitate the understanding of new ad unfamiliar concepts, particularly among the uninitiated, the similes has been employed in the Nilayas at its functional best. They are appropriate, simple and uncomplicated. Similes have also added a variety and richness to the expressionistic style of the Nikayas which makes one feel comfortable even with the most involved of concepts. All in all, similes have functioned as the greatest catalyst in simplifying the abstruse in the Nikayas.

666Similes and Parables in Buddhist discourses with special reference to Digha, Majjhima and Samyutta Nikayas (2001)

Similes and parables are 2 of the **Alavkara** very commonly and effectively used by writers and speakers in order to communicate their ideas clearly, lucidly and forcefully. As a great teacher the Buddha knew what to teach and how to teach. His teaching was characterized by his perfect skillfulness. In comparing to the modern education the Buddha had utilized many methods of teaching to make his disciples understand the doctrine, and the effective simile and parable are often used to define and clarify very subtle concepts. A simile is affected by comparing one thing with another thing, which usually is of a different knid. It requires a phrase beginning with ‘like’, ‘as’, ‘as if’, etc. which makes it not only more prolix than a parable but also labels the thought as make-believe. A parable is usually a short narration of a story, brings out a moral or spiritual lesson.

There are abundant of similes and parables, which are very simple and direct, used in the early Buddhist discourses and later poetic compositions. These often occur in the works like the **Dhammapada** and the **Thera-Their-gatha**. Even the **Digha, Majjhima and Samyutta** contain some apt similes and parables. Though poets usually use similes and parables for the purpose of adorning their writings. Religious teachers use it more for the purpose of achieving effective communication. And the Buddha is well known for his almost unique ability to put into these 2 figures of speech.

While the Buddha was preaching a new doctrine to mix audience, he greatly used parables and similes in order to make his ideas and views very clear and effective. In using similes and parables the Buddha was careful to select the most apt and simplest ones so that the audiences could easily grasp what he says. Therefore, for similes he often used day-to-day events and happenings.

For example, to show swiftness of action, such as in the case of appearance and the disappearance of deities, he often used similes is “as swift as a strong man might stretch his bent-arm or flex if again”. This very forcefully brings out the rapidity of the appearance and disappearance of spirits. In the **Mahaparinibbana sutta** the Buddha in order to describe the **Licchavis**, compares them to the gods of **Tavatimsa**. The **Sakkapabha sutta** of the **Dighanikaya** contains some very beautiful similes. These are put in the mouth of **Pabcasikha** who is in love with **Timbaru**’s daughter. He compares his beloved to a delighted breeze to one who sweats or as a cooling draught to one who thirsts. Again he says she is like medicine to him who is sick, or like nourishment to one who is starving.

The **Majjhima** too abounds in similes. The **Vatthupama Sutta** uses apt similes to explain how the mind could be cleansed. Just as a cloth that is defiled and stained becomes pure and bright with the help of clear water of just as gold becomes pure and bright with the help of a furnace. So, too, the mind of a virtuous monk…. The **Mahaassapura Sutta** compares the completely tranquil mind to a lake in a mountain recess, clear, limpid and undisturbed.

The **Samyuttanikaya**, too, has some very apt similes. For example, to describe beings that are bound by desires, they are compared to a bird bound by fetters. (Iccha baddha puthu satta – pasena sakuni yatha). The Kosala Samyutta attempting to explain the inevitable subjugation of beings to old age and death, say these assail beings like sky scraping huge mountains that fall from all 4 directions.

Parables, too, occur frequently in the Nikayas. The parables occurring in the **Payasi sutta** of the **Dighanikaya** are very good examples. The snake parable in the **Alagaddupama sutta** and the **Kakacupama Sutta** of the **Majjhimanikaya**, the raft parable in the **Kullupama** are good examples for the effective use of parables in the Nikayas.

A clear understanding of the doctrine was a pre-requisite for spiritual advancement. To facilitate the understanding of new and unfamiliar concepts, particularly among the uninitiated, the similes and parables have been employed by the Buddha at its functional best. There are abundant of similes occurred in the Nikayas, though they are very simple, direct and based on ordinary observation, are very effective and convincing. Therefore, similes and parables have been used not as mere figures of speech to increase the poetic value of sutta, but mainly to give the hearer knowledge on the nature of the world and thereby leading them to the realization of Nibbana. (749 words)

666Topic 1. Similes and Parables in Buddhist Discourses with special reference to Digha, Majjhima and Samyutta Nikayas.

26/03/2001

lectured by Pannaloka

Another aspect of such explanation

The Buddha often uses similes and parables in order to make the idea very clear. For instance, in the Dhammapada and Cullahattipadopama sutta he uses similes, besides the Alaggato sutta is also based on the similes.

“Yavajinampi ce balo Panditam payirupasati Naso dhammam vijanati Dabbi suparasam yatha Muhattamapi ce vibbu

Panditam payirupasati Khippam dhammam vijanati Jivhasuparasam yatha."

----- Evan if the fool associates with a wise man for a whole life, he never understands the dhamma, as the spoon doesn't know the taste of curry. Evan if the wise associates with a wise man even for a moment, he knows the dhamma quickly, as the tongue recognizes the taste of curry.

Another instance:

Yathapi bhamaro puppham

Vannagandham ahethayam

Paleti rusamadaya

Evam game municare

--From Bhikkhu Vagga

Another simile used in the Buddha's teaching:

Matayathaniyamputam Ayusa ekaputtamanurakkhe

Evampisabbabhutesu Manasam bhavaye uparimanam. ---S.N.

---- As mother protects her only son as her own life, thus develop unlimited love towards all beings.

The Buddha uses similes sometimes from the immediate surroundings.

666The Appreciation of Poetry.

1. connection between poetry and verse.

Verse is a form of poetry. Poets generally writes their poetry in verse form. There are lot of verse written which is not poetic at all. Verse is the body and the poetry is the soul. Body without a soul is a dead body. The true taste of verse is the ear but not the eye.

2. Some essential characteristic of true poetry.

(1). Regular rhythm—regular beat in a sound.

The regular rising and falling in a flow of sounds in poetry, the recurring intervals of strong and light sounds like the beat of a drum regulating dance movement is called rhythm and rhythm is the chief and an essential characteristic of verse.

(2). Rhyme

When verses have the same vowel sounds and end with the same consonant sound, it is called rhyme. Rhyme is not necessary to verse but generally verse is rhymed. Rhyme serves two purposes: it makes verse more musical by giving it pleasing sound, and it serves to preserve the verse –form (i.e., metre) in which the poem is arranged by making the ends of the lines.

(3). Stanzas

poem is divided up into units and that all the units are exactly alike in form . such units or division in a poem are called stanzas.

Verse is characterized by regular rhythm, rhyme and stanzas. Of there there, rhythm is essential, rhyme and stanzas form are not essential characteristic of poetry.

3. Essential characteristic of true poetry
   (1). Music (verbal music)—words of beautiful sounds, words near each other harmonize in sound so as to make 'word music-connected with rhythm'.
   (2). Rhyme—word rhyming together
   (3). Onomatopoeia—this is a figure of speech. The sound of the words is made to suggest of echo the sense.
   (4). Alliteration—a figure of speech. It brings together words begins with the same consonant or vowel sound. These sounds represent the sounds of various things intended by the poet.
   (5). Repetition—words of phrases are repeated to emphasize the meaning and to increase the musical effect of a poem.
   (6). Refrains—a refrain is a form of repetition. In some poem, the same line or part of it is repeated at the end of each verse. It is called refrain or burden.
   (7). Vision—a great poet is a seer, one who has a spiritual insight and can see truths that other do not. All true poetry is the product of vision or imagination for it is the expression of it. An ordinary man is aware only of what he perceives by his senses and sees only the outward aspect of what he sees. But the poets see much more.
   (8). Imagery—the suggestion of vivid mental picture or images by the skilful use of words is called imagery.
   (9). Emotion—this appeals not to the head but to the heart. It touches the heart and creates emotion or various feelings.

The most essential three aspects of poetry are: music, vision and emotion. The poetry springs from imagination roused by emotion and is expressed in music and imagery.

666Evaluate the poetic features of Isiasi. (758)

The gathas of Isidasi are grouped under the title 'The Group of Forty Verses'. Actually, there are altogether 48 verses (from verse 400 to verse 447). Mrs. Rhys Davids has stated in her translation of the text that she was unable to classify the metre throughout this poem. However, according to K. R. Norman, all the verses are ganacchandas except verses 416a and 444a, which are wloka. The ganacchandas verses are mostly arya, although 410b is very corrupt. Pada b of 441 is also very corrupt, but it is possible that the metre is Upagiti.

There are several features in this poem which might be held to support a date for its composition which is later than that of most of the Therigatha.

1. The mention of Pataliputta in verse 400 must clearly be later than that city's foundation and rise to pre-eminience. There is , however, no need to assume that this is later than Asoka's time, and moreover verse 400 is one of the verses which is recogized by the commentary as a later addition by the savgiti-kara. (the other two verses are 401 and 402).
2. Winternizt claimed that this poem seemed to belong to a later period of decay, when Buddhism had already passed through many a crisis.
3. Mrs. Rhys Davids regarded this poem (and the last poem of the text) as the products of later literary craft. Warder's analysis would support this, but any such dating is relative rather then absolute. Since the arya metre fell into disuse among Buddhist writers, noting in that metre is likely to be very late.
4. Mrs. Rhys Davids also drew attention to the fact that although several theris are reputed to have remembered previous existences, only Isidasi and Sumedha actually recount these to their contemporaries. Again, it does not seem possible to date a practice of this kind.

The nun whom Isidasi met, according to some scholars, was a Jain. K.R. Norman is of the opinion that the name Jinadatta suggested her status. Furthermore, the term 'nijjara' in verse 431 (as nijjaressami) is a technical term in Jainism, which means 'the gradual destruction of all actions'.

This poem gives important points of Buddhist philosophy of life, the principal characteristic as well as the fundamentals of Buddhism. The force of kamma and its results are depicted very clearly in this poem. It also makes a hint that, kamma can only be understood by psychic power of Pubbenivasanusssatibana (retrocognition), i.e., the ability to perceive one's own past history. This capacity is connected with satanussati vibbana. Accoding to D. J. Kalupahana, this ability is dependent on memory (sati), and this menory of past experience is attained through acts of intensive concentration (samadhi).

According to B. C. Law, the most striking feature of this poem is the attainment of Nibbana by Isidasi. Having gone through the terrible results of bad kamma, Isidasi, though still in her youth and beautiful, renounced the world. By practicing the Noble Path, she finally attained Nibbana, which is, in it negative sense 'the end to all ills', and in its positive sense, 'the highest Good'.

According to V. F. Gunaratna, almost all the poems in Therigatha lack the poetic excellence that characterizes most of the verses of the Theras. He says ' we also miss that impassioned longing for solitude ad that ardent love of nature and forest-life so beautifully expressed in the Thera gathas. Nor do we find in the Their gathas much of that hortatory element which features largely n some of the Thera gathas. In language, in sentiment and in outlook there are differences between the verses of the Theras and those of the Theris.' For this, the author gives the answer ' this may be traced to the circumstance that in the homes of the early Buddhist era the role of the woman was so different from that of the man. There is also the added circumstance that Buddhist nuns were mot allowed by their Vinaya to live alone in secluded places'. In the verses of Isidasi, the comment of Gunaratna is also applicable.

From the point of the kavyaliterature, this poem no doubt has a great value. It throws a flood of light on the real picture of ancient India life, social condition, religious life and also social position of women in ancient India. According to Winternitz, both the texts of Theragatha and Therigatha can be mentioned as 'the best productions of Indian lyric poetry, from the hymns of the Rgveda to the lyrical poems of Kalidasa and Amuru'.

666Evaluate the poetic features of Ambapali.

1. All the verses are in pair to show the contradiction of mundane and supermundane levels of truths.
2. For the aspect of physical beauty, all the verses used natural objects to describe the different parts of the body.
3. Again, all the verses also used natural objects to give the picture of impermanent and decay of the body.
4. The poem itself has show two different aspects of humane characteristic i.e., the emotional attraction of physical beauty and the spiritual aspiration to discard the attachment of such beauty.
5. The poem successfully creates a very strong emotional desire towards physical beauty as well as a powerful spiritual feeling of disguising such beauty.
6. The whole poem has successfully conveyed the Buddhist concepts of 'anicca, dukkha and anatta' i.e., all conditioned phenomena are of the nature of impermanent, unsatisfactoriness and non-substantiality. The emotional poetic melody, rhythm and the spiritual vision of the verses have indeed very harmoniously merged to give not only the beauty of the nature but also the beauty of Truth!

666Explain the two systems of metric in Pali. (484)

There are two systems of metric in Pali, they are called matta and vanna systems. Matta means mora and vanna, character. In the former moras are counted and in the latter, characters.

Matta—mara system

The following vowels consists of two moras, the symbol of two moras is "□"

(1) a long vowel e.g. a, i,

(2) a vowel preceding a conjunct of consonants e.g. b<u>u</u>ddha, dh<u>a</u>mma,

(3) a vowel preceding the letter m e.g. s<u>a</u>msara, s<u>i</u>msapa

(4) the vowel at the end of a line in verses e.g. pujemi buddham kusumenen<u>a.</u>

All other short vowels consists of one mora and the symbol for it is "—",e.g. a, i,

There are five ganas (groups) in Matta system, each gana includes four moras irrespective of the number of the characters. They are,

(1) □ □ --ma-gana

(2) - -□ --sa-gana

(3)- □- --ja-gana

(4) □-- --bha-gana

(5)---- --na-gana

Vanna—character system

There are eight ganas in the vanna system and each gana includes three characters irrespective of the number of moras. These eight ganas are

(1) □ □ □ --ma-gana
(2) - □ □ --ya-gana
(3) □- □ --ra-gana
(4) -- □ --sa-gana
(5) □ □- --ta-gana
(6) - □- --ja-gana
(7) □-- --bha-gana
(8) ---- --na-gana

There are hundreds and thousands of metres belonged to these two systems of Matta and Vanna. But in the Pali texts,Vanna is mostly and widely used. Many Pali texts were composed in verses for the purpose of accuracy, preservation and easy to remember, as in the oral tradition these are very essential.

According to the Vuttodaya, there are many names given to each different Vanna. For example, the name of the order of ja-ta-ja-ra is vamsattha and that of ta-bha-ja-ja-
(long) is vasantatilaka. All the four lines have the same order of Vanna, for examples

(1)vamsattha—ja-ta-ja-ra
visaradam vadapathativattinam
- □ - / □ □ -/ - □-/ □- □
ja ta ja ra
tilokapajjotamasayhasayinam
- □ -/ □□ -/ - □ -/ □- □
ja ta ja ra
asesabeyyavaranappahayinam
- □-/ □ □-/ - □ -/ □ - □
ja ta ja ra
namami sattharamananttagocaram
- □- / □ □ -/- □ -/ □- □
ja ta ja ra

The verse of this particular vamsattha vanna for easy remembering is
"Vadanti vamsatthamidam jatajara" and its order of the ganas is
- □ -/ □ □ -/ - □ -/□- □ which is still ja-ta-ja-ra.

(2)vasantatilaka—ta-bha-ja-ja-(long)
The particular verse of this vasantatilaka Vanna for easy remembering is
"vutta vasantatilaka tabhajajagago" and its order of the ganas is
□ □ -/□ - -/- □ -/ - □ -/ □ □ which is ta-bha-ja-ja-(long)

However, in the early Buddhist discourses, the lines are not governed by meters, the priority

place is given to the meanings, therefore sometimes the metres are broken.

666 ShortQuestions with short answers:

What are the three sections of Dighanikayas and how many Sutta are find in each section?

The three sections of Dighanikaya

- Silakkhandha Vagga Pali (Division concerning Morality)
- Mahavagga Pali (The large Division)
- Pathika Vagga (the Division beginning with the discourse on Pathika, the naked Ascetics)

The Sutta on each Sections:

- **Silakkhanda Vagga Pali**

1.Brahmajala 2.SuttaSamannaphala
3.Ambattha 4.SuttaKutadanta Sutta
5.Mahali Sutta 6.Jalitya Sutta
7.Mahasihanafda 8.Patthana Sutta
9.Sabbe Sutta 10.Kevatta Sutta
12.Lohicca Sutta 13.Tevijja Sutta
14.Mahavagga Pali

- Maha Vagga Pali

1.Mahapadana Sutta 2.Mahanidana Sutta
3.Mahaparinibbana Sutta 4.Mahasudassana Sutta
5.Janavasabba Sutta 6.Mahagovinda Sutta
7.Mahasamaya Sutta 8.Sakkapanha Sutta
9.Mahasatipatthana Sutta 10.Payasi Sutta

- Pathikavaggapali

1.Pathika Sutta 2.Udanumbarika Sutta
3.Cakka vattti Sutta 4.Agganna Sutta
5.Sampassadaniya Sutta 6.Pasatika Sutta
7.Lakkhana Sutta 8.Sigala Sutta
9.Atanatiya Sutta 10.Sangiti Sutta
11.Dasuttara Sutta

What are opening Sutta in four Nikayas?

- Digha Nikaya--- Brahmajala Sutta
- ***Majjhima Nikaya-*** ***Mulapariyaya Sutta***
- Samyutta Nikaya - Oghatarana Sutta
- ***Aṅguttara Nikāya*** ***Citta Pariyadana Sutta***

1. **The first Council four Nikayas was entrusted four different parties, name the four parties.**

- Digha Nikaya --- Ven. Anada and his followers were in charge
- Majjhima Nikaya --- Followers of Ven.Sariputta were in charge
- Samyutta nikaya --- Ven Mahakassapa and his followers.
- Aṅguttara Nikāya ---- Ven Anuruddha

2. The extent four Nikayas

- Di _Ni 34
- M _N 152
- S _N 7762
- A _N 9557

3. The names of Khudaka nikaya

1.Khudakapata pali ***2.Dhammapada***

3.Undana 4.Itivuttaka
5.Suttanipada 6.Vimanavutthu
7.Theragatha 8Therigatha

9.Jataka pali ***10.Petavatthuni***

11.Niddesa 12.Patidambhida magga
13.Apadana 14.Cariyapitaka
15.Buddhavamsa

Burmese tradition

16. Suttanipata 17. Nettippakarana
18. Petakopadesa 19. Milindapanha

What are the characteristics of the four Nikayas according to the commentary?

- **Digha Nikaya has the nature of promoting faith in the Buddha, Dhamma and the Sangha.**
- Majjhima Nikaya helps to crushing the hereitcal view.
- Samyutta Nikaya helps to analyze the doctrine intelligently.
- Aṅguttara Nikāya helps to preach the interesting sermons.

Name six of the verses compilation in the khudalaka Nikaya?

The Dhammapada The Suttanipada
The Theragatha The Therigatha
The Apadana The Buddhavamsa TheCariya Pitaka

What is the name of the verse section in the Samyutta Nikaya?

Sagatha Vagga Samyutta pala

How are the parts of the Majjhima Nikayas named?

The parts of the Majjhimanikaya are:
1. Milindapannasa deals with the first 50 Suttas in five Vaggas,
2. Majjhimapannasa- consists of the second 50 Suttas in five Vagggas too.
3. Uparipannasa deals with the 52 Suttas in five Vaggas.

What are the bases of classification of Anguttara Nikayas, and how are its parts named?

Anguttara Nikayas is containing (9557), short Suttas is divided into (11) divisions known as Nipatas. Each Nipata is divided again into groups called vaggas, which usually contain ten Suttas. The discourses are arranged in progressive numerical order, each Nipata containing Suttas with items of Dhamma, beginning with one item and moving up by units of one till they are eleven items of Dhamma in each Sutta of the last Nipata.:

Eka Nipata pali
Tika Nipata pali
Pancaka Nipata pali
Sattaka Nipata pali
Navaka Nipata pali
ekadasaka Nipata pali

Duka Nipata pali
Catuka Nipata pali
Chacaka Nipata pali
Atthaka Nipata pali
Dasaka Nipata pali

How many Udanas are there in the Udana?

There are 80 Udana in the Udana.

- In the first watch of the night the Buddha uttered the first stanza- when the nature of things become clear to the ardently meditating recluse, then all his doubts vanish, because he understand what that nature is as well as its cause.

- In the second watch of the night the Buddha uttered the first stanza-
  When the real nature of the things becomes clear to the ardently meditating recluse, then all his doubt vanish, because he perceive the cessation of causes

- In the first watch of the night the Buddha uttered the first stanza-
  When the real nature of the things becomes clear to the ardently meditating recluse, then like the sun that illumines the sky, he stands repelling the dark host of Mara.

4. **How many verses and Theras in Theragatha and how many Theras are verses?**

- Verses 1239{1279}
- Theras 384 (264)
- Theras (One verses) 120

5. How many verses and theris in the therigatha and how many theris are verses?

- Verses 494
- Theras 101
- Theras (One verses) 18

How many stories are there in the Cariya-pitaka and how are they divided?

There are (35) stories
They are divided as ---

- ❖ Ten stories in the first Vagga are concerned with accumulating of virtues in alms giving,
- ❖ The second Vagga has ten Stories on practice of morality and
- ❖ The last Vagga mentions fifteen stories, **five of them dealing with renunciation, *one with firm determination, and *six with truthfulness, *two with loving-kindness and one with equanimity.

What is the prototype of the Pali chronicle?

Buddhavamsa

QUESTIONS

- Clarify, with evidence, how **the Buddha's** teaching has been classified as Nine-fold Division.
- Examine briefly the structure and contents of the Pāli *Vinaya Piṭaka*.
- Probe what was meant by the term „the two fold discipline“ (*ubhatovibhaṅga*) at the first council.
- Write a detailed account on classification of the whole **the Buddha's** teaching into five *Nikāyas*.
- Clarify, with evidence how **the Buddha's** teaching has been classified as *Navāṅgasatthusāsana* (Ninefold portion).
- Survey the composition of the *Dhammapada* with special reference to its poetical value.
- Write a critical introduction either for *Saṃyutta Nikāya* or *Aṅguttara Nikāya*.
- Examine how far simile and metaphor are used in the Pāli Canon.
- Write comprehensive notes on <u>two</u> of the following.

  I. *Patimokkha*

  II. *Khuddakapāṭha*

  III. *Parivāra Pāḷi*

  IV. *Kathāvatthuppakaraṇa*

  V. *Dhammavinaya*
- Critically examine the traditional classification of the Pāli Canon.
- Examine how all the words of **the Buddha** were incorporated into *Dhamma* and *Vinaya* at the first council.
- Write a detailed introduction to any (one) of the first four *Nikāyas* on your choice.
- Write a short account of the texts comprising the Pāli *Vinaya Piṭaka*.
- Make a survey of the contents of the *Khuddaka Nikāya*.
- Name the books of the *Abhidhamma Piṭaka*, and write a substantial account on any (one) of them.

- Appreciate the poetical merits of *Theragāthā*.
- Write short notes on <u>two</u> of the following:

    I. *Suttanipāta*

    II. *Apadānapāḷi*

    III. *Navāṅgasatthusāsana*

    IV. Paṭisambhidāmagga

- Examine the reliability of commentarial interpretations of Nine Fold Division of Dhamma when analyzing them.
- Clarify the historicity and content of *Dīgha nikāya* and assess the importance of *Brahmajāla sutta* as the first one of *Sutta Piṭaka*.
- Elucidate the use of *Vinaya* rules paying special attention to „*Dasa atthavase*."
- Evaluate the significance of *nidhānakathā* of *Atthasalīni* when examine the origin and historicity of *Abhidhamma Piṭaka*.
- „*Dvāsitaṃ Buddhato ganhi,*
  Dve sahassāni bhikkhuto."
  Is this view reliable? Examine paying attention to sayings of **the Buddha** and sayings of the disciples of Pāli canon.
- Review critically the place of verses in Pāli *Tipiṭaka*.
- Discuss, to what extent applicable the cleverness of languages of **the Buddha** to be sharpen the literary significance of Pāli *Tipiṭaka*.
- Clarify your opinion for the possibility of lost texts.
- Give an overview of the Nine-Fold-Division of buddhism. Show whether the classification is systematic.
- Comment on development of the *Sutta Piṭaka*.
- Does the *Cullavagga Pāḷi* statement »*Eteneva upāyena pañcapi nikāye pucchi*.« mean that all of Buddhism was included in 1st council deliberation? give your reasons for this view.
- Discuss the manner in which *Theravāda schools* attempted to include the *Abhidhamma Piṭaka* in the **Buddha's** original teachings.
- Explain how the code of discipline in *Vinaya Piṭaka* was composed.
- Use the *Thera* and *Therī gāthas* to demonstrate the literary aspects of the *Tipiṭaka*.
- Show how the disciples' teachings were validated and became part of the main body of **Buddha's** teaching.
- Write short notes on any two of the following:

    I. *Ubhato vibhaṁga*

    II. *Suttanipāta*

    III. *Dhammapada*

    IV. *Kathāvatthuppakarana*

    V. *Dhamma Vinaya*

P.F.I. 102 – PĀLI LANGUAGE AND GRAMMAR

A general knowledge of the fundamentals of the traditional Pāli grammar with special emphasis on the following topics is expected here: Alphabet, Nouns, Verbs, Indeclinables, Secondary Derivations, Primary Derivations, Combinations, Compounds, Adjectives, Syntax and Pālisentence patterns. In addition, a general knowledge on the following topics should be acquired: origin, growth and expansion of Pāli language, position of Pāli among old and middle Indo-Aryan languages, development of Pāli as a written dialect, various stages in the development of Pāli language with special reference to the characteristics specific to each stage, Sanskrit influence on Pāli and similarities and dissimilarities between phrase and verse in Pāli.

Recommended Reading:

1. *New Pāli Course, Vol. i., ii.*	A. P. Buddhadatta, Colombo, 1954 – 1962
2. *Introduction to Pāli*	A. K. Warder, London, 1963
3. *Pāli Made Easy*	B. Ānanda Maitreya Thera, Japan, 1993
4. *Pāli Reader*	L. W. Adikaram, Colombo, 1947
5. *A Graduated Pāli Course (Part 1)*	Sumangala Suriyagoda Thera, Second Edition, Nedimala, 1994

666The meaning of the word Pali

The word Pali is the language of Tripitaka or Tipitaka, the sacred scriptures or the Buddhist canon of southern Buddhism. We can say that which preserves or says meaningful discourses,Atthava pati rakkhati iti tasma pati. The word is derived from the causative base of Pa-to protect. Agrammatical work, says Saddattham palatiti Pali, text is so-called because it protects the sense of words or preserves the importance of words.euroupean scholars have made a derivation from Pali. They say, a row{ pankti}or line of leaves of a book itself and lastly the canon embodied in the book and its language. There is also another derivation from Prakata,Paada and pala. It informs us that Pali means language of the common people. A Buddhist scholar named Kosmbi mentions that the name is derived from the root pal to protect, to preserve and originally means the book or literature in which the preservation of the Buddhist canon has taken place. He says further that the great commentator Buddhaghosa describes the tipitaka or its language by the name pali. It means the text of the Buddhist scriptures. According to some scholars, Pali takes its meaning from path or village. For it being popular speech and rustic in character it is known as pali. It is interesting to note that Pali was known by itself without any word like Bhasa or Vacana which was added after it. It is not a rustic speech. It can be mentioned here as an elaborate language even in the Buddhist canon. It is said that the Pali is derived from Pankti is known as panti and phonologically it is impossible when we see that pankti is pali. A scholar from Germany says that Pali is derived from the name of the city of Pataliputra which is known in Greek translation as Pataliputra. He describes, Pali is contracted from patali. And assumption is that it was a language of Pataliputra. He thinks that the word Patali in patalipurta became Indian in Indian mouths and Pali was magadha's language and PataliPutra was Magadha's capital. But in Indian methods the word Patali has not changed into Pali. It is known as Padali in later Prakrt and from these we have Patali in old Bangali and it is Parura in modern Bengali. This derivation of pali has been more satisfactorily given by the old scholars from Pa {to protect} and patali cannot give Pali in middle indo Aryan. It is difficult to say that Pali has taken its name from a city called Pataliputra which in Greek is pataliputra. Thus from the above facts we can say that the word Pali can be used here in the sense of texts.The term Pali does not appear to have gained currency as nomenclature for any kind of language. Even if we look into the Culavamsa forming a later supplement to the Mahavamsa we find that the term pali is used in it clearly in the sense of original Buddhist texts, the texts of the canon, as distinguished from the commentaries.

History of Pāli language (Pāli grammar)

The grammarians have divided Indian languages into three divisions:

(1) Old Indo-Aryan languages, which are called *Vedic* languages, it was from the beginning until the 6th century BC.

(2) Middle Indo-Aryan languages (Prākrit, Sanskrit, *Magadhī*, *Arthamagadhī* and so on), it was from 6th century BC until 1000 AD.
(3) Modern Indo-Aryan languages (consisting of Hindī, Bengali, *Brahmini*, Sinhala and Nepali languages), from 1000 AD until the present day.

Pāli language is considered as the middle Indo-Ariyan that derived from Sanskrit. But there is consensus of opinion regarding the fact that Pāli is not derived from classical Sanskrit, but rather from old *Vedic*and therefore Pāli is not later than Sanskrit. It is generally accepted that Pāli and other forms of Prākrit which constitute the Middle Indo-Aryan languages in the history of development of Indo-Aryan languages represent the immediate result of evolution of old-Indo-Aryan. It is also accepted through both Pāli and other Prākrit forms constitute the middle Indo-Aryan groups of languages.

According to the orthodox theory, Pāli is *Magadhī*. **Ven. Buddhaghosa** commenting in his commentary says: »*ettha sakaniruttināma sammāsambuddhena vuttapakāro magadhīko vohāro*.« *Sakanirutti* here means the *Magadha* dialect as used by **the Buddha**. It is clearly seen that **the Buddha** was not a *Magadha*, but a *Kosallan*, and hence his mother tongue could not have been the *Magadha* dialect. However, it is argued that as **the Buddha** spent most of his time in the Magadha region he may have used *Magadha* as the medium of his discourses. Besides, as the Magadha kingdom was the most powerful at that time, it is also probable that *Magadha* dialect was the lingua franca of the time and hence **the Buddha** used it as the medium of instruction.

But, **the Buddha** allows monks to use their own dialects. During 6th century BC India was influenced by philosophical and religious thought and people had to use different dialects. This means the origin of Pāli language depends on various dialects of contemporary languages. **The Buddha** states that quarrel over the particular dialects is not worthy:

»*Janapadaniruttiṃ nabhiniveseya samannaṃ netidhaveya.*«
(*Aranavibhaṁga sutta, Majjhima nikāya*)

It is useless to dogmatic the words but the meaning is the most important.(?) All this incident leads us to one conclusion, that the Pāli language was a lingua franca or mixed language.

Home of Pāli

What, then, is the home of Pāli? What is its origin? Some European orientalists have tried to locate the home of Pāli in such different regions in India as Kosala, Avanti, Kosambi, Taxila and even the Vindhya area, Kalinga, Pāṭaliputta, and Māgadha.

Westergard and **E. Kuhn** consider Pāli to be the dialect of *Ujjayini*, because it stands closest to the language of the *Asokan*-inscriptions of Girnar and also because the dialect of *Ujjazini* is said to have been the mother-tongue of **Mahinda**. **R. O. Franke** and **Sten Konow** have decided in favor of the Vindhya region as the home of Pāli. **Oldenberg** and **E. Müller** consider Kalinga to be the home of Pāli.

Maurice Winternitz is of the opinion that **the Buddha** himself spoke the dialect of his native province Kosala and it was most likely in this same dialect in which He first began to proclaim his doctrine. Later on, however, He wandered and taught in Māgadha. When in course of time the doctrine spread over a large area, the monks of various districts preached each in their dialect. It is probable that some monks coming from *Brahmin* circles also attempted to translate the speeches of **the Buddha** into Sanskrit verses. However, **the Buddha** himself absolutely rejected it, and forbade learning his teachings in any other language except *Māgadhī*.

Dr. Grierson has inclined to decide that *Māgadhī* was a dialect of Māgadha. **Wilhelm Geiger** considers Pāli to be of pure *Māgadhī*.

The ancient tradition of Ceylon, where the Pāli *Tipiṭaka* and Commentaries were preserved and handed down from

the 3rd century BC definitely states that it is *Māgadhī*, the language of Māgadha, the original language (*mūlabhāṣā*) in which **the Buddha** spoke.

It is reasonable to suppose that **the Buddha** must have spoken one or more of the dialects current in the 6th century BC in Māgadha. In a way, any or all of them may legitimately have been called *Māgadhī*. Although we know nothing definite about those dialects today, we may reasonably guess that they could not have been basically very different from one another.

But whether the dialect **the Buddha** usually spoke in was exactly the same as the language of the *Tipiṭaka* as we have it today is another matter. What we call Pāli today is not a homogeneous but a composite language containing several dialectal forms and expressions.

666Geographical and historical expansion of Pali

Pali is the name used designates the language in which the Theravada Tipitaka is written. It appears to be from the word Patha and could be an abbreviation of Palibhasa and also called tantibhasa. The general tradition is that Pali is the language of Magadha and for this reason it is also called Magadhi. This view is based on the belief that the Buddha, not a Magadhan, lived and preached in Magadha, and therefore he must have spoken Magadhi.

This view has been current in Sri Lanka; it is also the view of Ven. Budhaghosa. But many scholars argue against this. For example Westergaard and Kuhn proposed the view that it is a dialect in Ujjayani. Franeke's view was also the same. This view is supported by the fact that mother tongue of Ven. Mahinda, who has been a dialect of Ujjayani. Oldenburg considers Pali to be a language of Kalinga country. But after considering all available views Geiger, too agrees with Windisch, who considers Pali to be the form of Magadhi.

Norman writing recently says that there are many inconsistencies between Pali and Magadhi with regard to phonetics. Thus it is seen that the question regarding the home of Pali is yet under debate. What is clear however is that it is a form Prakrit or Middla Indo-Aryan. This was used first in the writing down of the Theravada Buddhist canon in the first century B.C. in Sri Lanka.

When Theravada Buddhism went to S. E Asian countries such as Burma, Thailand, Cambodia, language was influenced by the main language in those countries. Pali has also been greatly influence by Sanskrit with regard to spelling and phonetics, syntax, style and vocabulary. It is a language, which has been repeatedly reshaped.

However, it is not desired from later Sanskrit for it shows closer relation to Vedic Sanskrit. Thus the gerund in Tvana (gantvana), the form tehi, yehi (vedic tebhis, yebhis prove this.

Geiger who says that Pali is not a homogeneous language but a mixed language shows four different stages of its development.

1. Language of gathas, which is very, heterogeneous and old.
2. Language of the canonical prose, which is more homogeneous, with more rigid rules, followed.
3. Later prose of the post-canonical literature as found in Milinda panha etc.
4. Language of later artificial poetry where Sankritization is more marked.

By-S.N

666Introduction to Pāli Language

' ***Pali*** ' is the language of Theravada Buddhist literature, was first found in Sri Lanka and there it spread over other countries with the Tipitaka and commentaries. Although Pali it was found originally in Sri Lanka, but according to some western scholars it was originated in India. They located the home of Pali in such different regions of India as Kosala, Avanti, Kosambi, Taxila, the Vindhya area, Kalinga, Pataliputta and Magadha.

The home of Pali? This question had two kinds of answer: the answer given by Pali tradition and by modern philologist. With in the Pali tradtion, Pali to be known as Magadhi, i.e., the language of Magadha. Modern philologist classify Pali as a form of Middle Indo Aryan language.The evolution of Indo-Aryan languages are divided into three stages:

(a) Old Indo-Aryan ---- 1500 B.C ~ 600 B.C. (Vedic and Sanskrit)
(b) Middle Indo-Aryan ---- 600 B.C. ~ 1000 A.D.
(c) Modern Indo-Aryan ---- 1000 A.D.

The second stages again sub-divided into three periods.

(i) 600 B.C. ~ 200 B.C. ------ Pali Tipitaka, Asoka Prakrit.
(ii) 200 B.C. ~ 600 A.D. ------ Ardha-magadhi, Surasena etc.
(iii) 600 A.D.~ 1000 A.D ------ Apabhrajwas.

It is generally believed that Pali arises from some spoken of Middle Indo-Aryan, and belongs to the first period, and is the form of Prakrit. According to the Theravada chronicles, the Pali canon was first committed to writing at a monastery at Alu-vihara in central Sri Lanka in the first century A.D., during the reign of Vattagamani Abhaya, thus, it is the form of Prakrit which was used.

The Pali language has three principal grammars, viz. ***Kaccayana, Moggallaya*** and ***Saddaniti*** traditions. The first tradition, *Kaccayana* deriving its name from its eminent author Kaccayana Mahathera, is the oldest and most systematic of Pali grammar and most of the grammatical were based on this tradition.

Period of Pāli Language

- Old Indo-*Āryan* period: 1800 BC – 600 BC
- Middle Indo-*Āryan* period: 600 BC – 1000 AD
    1. Part of Middle Indo-Āryan period: 600 BC – 200 BC
    2. Part of Middle Indo-Āryan period: 200 BC – 600 AD
    3. Part of middle Indo-Āryan period: 600 AD – 1000 AD

It is generally believed that Pāli came from a Middle Indo-Āryan language because it has close relation to *Vedic* form (of language). Moreover, some scholars believe that not only the Pāli derived from *Vedic* language but also the classical Sanskrit. On the other hand, most of Pāli words are similar to Sanskrit. Therefore, some say that Pāli derived from classical Sanskrit. But that is not possible as there is no evidence for it. Pāli was not a main language of India, but it has been considered as one of the dialects.

According to philologists classical Sanskrit and Pāli language derived from *Vedic* Sanskrit, the mother language of both of them is the same. It is supposed that Sanskrit was used or spoken by higher people of the society of ancient time, but Pāli has been mixed with regional dialects and used by general people. The special thing is the word 'Pāli', which was used as the name of the language since 12th century AD. Before then no one used the term 'Pāli' to introduce any language. According to **Buddhaghosa**, instead of the word 'Pāli' they used several terms to introduce the language, such as *Tanti, Tantibhāṣā, Māgadhī, Māgadhībhāṣā*.

Pāli has developed since the First Buddhist Council. After the First Council, during the Second and Third Councils the pioneers of the Pāli language started to write commentaries and translate. Especially most of the commentaries have been composed in Pāli language in the first century AD. In 19th century many scholars who were interested in studying Pāli from European countries had contributed great effort to develop the Pāi language. According to the form of the language which has existed in the text and commentaries, Pāi language can be divided into four periods. They are as follows:

1. *Tipiṭaka*-verses language era	3. Commentarial language era
2. *Tipiṭaka*-prose language era	4. Poetry language era

1. *Tipiṭaka*-verses language era

This is the oldest form of Pāli language. This exists in the stanzas which are available in *Sutta Nipāta* and *Dhammapada* books. We can study many *Vedic* Sanskrit's characteristic in those books. Some words derived from *Vedic* Sanskrit directly and some words have a very close relationship with the *Vedic* form.

2. *Tipiṭaka*-prose language era

   The form of this language is more different than the 'verses' language. Howe we can say they are different?

   1. More new words were added and oldest forms were reduced.
   2. The language is controlled by some grammatical rules.
   3. It has used only a few words to express meanings although it gave complete meaning.

3. Commentarial language era

   1. The characteristic of this language exists in *Milinda Pañhā*, *Nettippakaraṇa* and later in many commentaries.
   2. Many artificial words exist in this one and one of the characteristic features is higher strength(?).
   3. Some explain this is a scholastic language.

4. Poetry language era

   The character of this language can be seen in later poetries in Pāli.

666Early Buddhist Conception of Language and its usage. (794)

Unlike the other religions current at the time of the Buddha in India, Buddhism emphasized the importance of understanding the nature of the world of experience as far as the emancipation is concerned. The true freedom, according to Buddhism, cannot be experienced unless we get rid of the defilement namely greed, hatred and delusion. People are attached to the world because of these fundamental characteristics of human mind. The world including the human being is necessarily subjected to the law of causation (paticcasamuppada). So, everything in the world is impermanent, what is impermanent is suffering, what is suffering is soulless, that is to say, nothing in the world can be considered as mine, I or myself. The real freedom or emancipation, as to the Buddha is to get rid of this mass of suffering. To achieve this freedom, one should investigate through intellect into the real nature of the world. In order to convey this message, the Buddha and his disciples preached a large

number of discourses to different types of people. The verbal communication was the main method of instruction at the time, therefore we find valuable instructions in the Buddha's discourses concerning the nature of language and its usage. Language is an instrument that we use to impart a message to the hearers. In this regard, the speaker as well as the hearers should have a good understanding of the nature of the language. The impermanent nature of the world is described with words and sentences which refer mostly to the static concepts. Therefore, the Buddha advised his disciples to use the language with caution.

Although we don't find a theory of language in early Buddhist discourses, the instruction given to the disciples with reference to the language and its usage are worthy to be considered in this respect. The Vinaya Pitaka (Vin. II, 139) records a story related to two Brahmin monks called Yamelu and Tekula who requested the Buddha to translate the Buddha's teaching into Vedic language or metre (handa mayaj bhante buddhavacanaj chandaso aropema). The reason for this request was that, the various monks of different clans spoiled or destroyed (dusenti) the Buddha's teaching through their own languages or dialects (te sakaya niruttiya buddhavacanaj dusenti). The Buddha categorically refused this request and advised the disciples to use their own languages or dialects to learn the Buddha's teaching (Anujanami bhikkhave sakaya niruttiya buddhavacanaj pariyapunituj). Further, the Buddha declared that if whoever translate the Buddha's teaching into Vedic language or metres become guilty of offence callde dukkata (wrong-doing).

The Pali expression "anujanami bhikkhave sakaya niruttiya buddhavacana pariyapapunituj", however has different interpretation. Buddhaghosa interpreted it as 'I order you to learn the word of the Buddha in his own language', i.e., in the Buddha's language (Magadhi language). But according to several Chinese versions, the statement of the Buddha means ' to learn the word of the Buddha each in his own dialect'. According to Ven. Rahula's opinion, what is meant by 'Magadhi language' actually refers to several different dialects spoken in ancient Magadhi (Humour in Pali Literature).

During the 6th century B.C. in India, there had been a number of dialects such as Magadhi and Apabhrajsa used among the ordinary people. The language of the high caste people was Vedic or Sanskrit. The sacred texts of Hinduism were preserved in Vedic language. The Buddha as well as other religious leaders like Nigantha Nagaputta, who opposed the Brahmanic tradition, mostly used the dialects of the common people in order to propagate their doctrines. This incident recorded in the Vinaya reminds us the liberal attitude of the Buddha towards language and its usage. The same attitude is further confirmed by a statement occurs in the Aranavibhavga-sutta (No. 139) of the Majjhima Nikaya. In this sutta, the Buddha advised his disciples not to attach to the provincial dialect and not to transgress the common parlance (Janapadaniruttij nabhinivesseyya, samabbaj natidhaveyyati). It is further explained with the example that in different states of India, people called the same object in different terms with reference to different dialects. The bowl for example, is called in different states as 'patta', 'pati', 'vitta', 'sarava', 'dharopa', 'pona' or 'pisila'.

Even in his first sermon, the Buddha has emphasized the importance of the gravity of language in preaching the Dhamma. Two terms occur in the statement 'satthaj sabyabjanam' (Mahavagga Vin. I) refer to the two components of language namely meaning and sound. The Buddha's advice was that in preaching the Dhamma, these two aspects of language should be perfect. In the Dhammapada (verse 101), he instructed the people that, thousand stanzas without meaning are useless, whereas even a single stanza is useful than those thousand if it conveys a useful meaning. (Sahassam api ca gatha, anatthapadasajhita. Ekaj gathapadaj seyyo, yaj sutva upasammati).

Language and Communication – extract from "A History of Buddhist Philosophy – Continuities and Discontinuities". – p.60.

Dhamma as text (pariyatti) involves the two philosophical issues. A text is intended to communicate some idea, and language, whatever its form, is the primary means of such communication. Thus the first philosophical problem is to determine the nature of linguistic convention. The second relates to the authenticity of the text.

1. The Natuer of Language

The Buddha, who perceived the world of human experience as being in flux, was not willing to recognize language as a permanent and eternal entity. Like everything else, language (loka-samabba = generality of the world, loka-vohara = usage of the world, loka-sammuti = convention of the world) is in flux. The basic entity (as the Indian term aksara implies), but rather a conventional symbol (savkha) that people adopt depending on circumstances. And it is only recently that psychobiologists of language have come to realize that natural environment and material culture affect the relative frequency of the occasions for using various words. The fact that words and conceptions are neither absolute nor completely arbitrary is clearly recognized in the Aranavighangasutta of the M.N (No. 139). Here, there are two significant assertions about language i.e.,

(1) The recognition of the kinship of words, based on usage rather than on simple etymology adopted by the grammarians, a feature noted more recently by philosophers of language.
(2) The 'language drift', which is a repudiation of the absolute structures of language that are supposed to be revealed by linguistic analysis. Here again, drift is caused by usage. This language drift represents a midway position between strict adherence (abhinivesa), more appropriately described as linguistic or conceptual constipation, on the one hand, and transgression (atisara) or, literary 'linguistic or conceptual diarrhea', on the other.

In the Brahmanical system the Vedas were considered to be revealed texts, which prompted the preservation of every word and every syllable unchanged, thus generating the so-called science of etymology (nirukti) and grammar (vyakarana) as part of the studies ancillary to the Vedas themselves. In contrast, the Buddha's attitude toward language seems to have compelled his disciples to concentrate on hermeneutical problems. The situation was rendered more complicated when the Buddha permitted his disciples to use their own languages in disseminating the teachings. Thus the textual tradition (pariyatti), whatever the language in which it is preserved, was an important means of preserving and communicating the Buddha's doctrine (dhamma).

2. Authenticity of the Texts

According to the Buddha himself, verbal testimony (sadda), whether preserved as an oral tradition or as a recorded one, is neither an absolute source of knowledge nor an utterly useless means of communication. Seeing and hearing, are two important sources of knowledge. For the Buddha, the voice of another (parato ghosa) constitutes an important means of knowledge, not in itself, but supplemented by investigative reflection (goniso manasikara) (M.N. I, 294).

The "voice of another" can be very ambiguous. It can be the voice of anyone, an enlightened person or an unenlightened one. Even if it is the voice of the Enlightened One, it needs to be checked and rechecked (D.N. I, 3). However, while not claiming divine authority and absolute sacredness for his statements of doctrine (dhamma) and discipline (vinaya), the Buddha probably felt the need to perpetuate them without too much distortion. Hence toward the end of his life, he recommended certain hermeneutical principles that his disciples could employ whenever there was controversy regarding the teachings. These 4 hermeneutical principles are referred to as Mahapadesa (primary indicators), i.e., to check the statement made by anybody or any community against the doctrine (dharma) and the discipline (vinaya). These 4 statements might be made either by any one of the following:

(1) A monk
(2) A senior monk residing in some place
(3) A community of senior monks who are educated, conversant with the tradition, and custodians of the doctrine and discipline as well as the formulae.
(4) A senior monk who is educated, conversant with the tradition, and custodian of the doctrine and discipline as well as the formulae.

666What are the techniques of the language used in canonical literature?

It is gradually believed that Pali arises from some spoken dialect middle indo-Aryan it belong to the first or early middle indo-Aryan stage. It has the characteristics of the middle indo-Aryan language. We can mention here directly, that it has never taken its origin from classical Sanskrit. Because there are some peculiarities which Clearly signify that Vedic has some close relation with it. With the help of the ancient Buddhists of the Hinayana shcool or the Theravada school. The Pali language And its literature have developed in India. It has close connection with the Theravada school in India, because it was its vehicle. So we find the flourishing Condition of Pali literature in India when the Theravada school played a great role in the history of Buddhism.

But after the arise of the Mahayana. Not only the Theravada school but also the study of Pali gradually declined in India. Pali and the Theravada school then took their home in Ceylon they played a prominent Part for more than 2ooo years in the religious history of that country.

From Srilanka, Theravada Buddhism and Pali were introduced into Burma, Siam, Cambodia and Laos. According to the orthodox theory, Pali is Magadhi. Magadhantrutti and Magadhikabhasa. Pali scholars from Srilanka, Siam, campuchea believe that Pali can be identified with the language of the Buddha. He used to stay in Magadha most of his time,

it is quite natural that the language of Magadha was spoken by Him .for this reason Pali has been identified with Magadhi. It is quite natural that the early Buddhist scriptures were composed in Magadhi in which the Buddha Spoke. It was the language of the place where the religion of the Buddha arose.

The Buddhistic tradition says that the language of the Pali-tipitaka, which was the Original canon, was the language of the Buddha himself.

Thus from the above facts it is clear that Magadhi was regarded as Mulabhasa or the basic language. It was the language in which the words of the Buddha were originally fixed.

According to the Buddhists of the Hinayana or the Theravada school. The language Of Magadha was the speech of the Buddha. This was regarded as the Mulabhasa the primary speech of all men. This was spoken by men of the primeval Epoch, by the Brahmins and by the Buddhas. The natural speech of many which alone would be spoken if human beings were thought no other language.

QUESTION: SHOW WITH EXAMPLE THE FEATURES OF PRAKRIT LANGUAGE PRESERVED IN PĀLI?

The Pāli language is included in the middle Indu Aryan language. So, it has many features of Prakrit language. Pāli language is not so rough as Sanskrit and not so smart as Prakrit language. When compared Pāli and Prakrit language many similarities can be seen. According to the alphabet of both Pāli and Prakrit languages there are no differences. **Iru**, **Irū**(?), **Iu**, **Eu** – these letters are dropped in both language. They are somehow difficult to pronounce. So, they disappeared and other vowels and consonants represent them. For example: the letter **iru**, **irū**(?) are too difficult to pronounce.

Examples:

mruga -) miga
tsuna -) tina
drusthi -) diṭṭhi
krata -) kata

Sometimes „**iru**“ becomes „**u**“ :

riju -) uju
ritu -) utu
sruta -) suta

„**iru**“ becomes „**a**“ :

fraha(?) -) *geha*(?)

„**ru**“ becomes „**ra**“ :

bruhad -) braha

„**iru**“ becomes „**ri**“ :

rite(?) *-)* ???

„**iru**“ becomes „**ru**“ :

viruksha -) rukkha

„**ri**“ becomes „**iru**“ :

rigveda -) irugveda

„**iru**“ becomes „**ana**“ :

nrupatih -) narapati

„**ilu**“ becomes „**u**“ :

klutta -) kutta

„**ai**“ becomes „**e**“ :

airavana -) eravana
maitrī -) mettā
caitya -) cetiya
vaira -) vara(?)
taila -) tela

„**ai**“ becomes „**i**“ :

aiswarya -) issariya
saindhara -) sindhara
sailasana -) silasana

„**ei**“ becomes „**i**“ :

dheira -) dhira

„**ou**“ becomes „**o**“ :

oushadha -) osadha/oshadha(?)
ourasha -) orasa
mourya -) moraya
ubhou -) ubho
kousalaya -) kosalla

„**ou**“ becomes „**u**“ :

pouggalika -) puggalika
soundarya -) sundara
oudhatya -) udhacca
roudra -) ruda

„**ou**“ becomes „**a**“ :

nouka(?) *-) nava*(?)
gourava -) garava

1. The *visarga* disappeared. That is divided in three ways. It is difficult for pronunciation:

(a) The *visarga* after the ending vowels becomes „**o**“:
deva -) deva
narah -) nara

(b) The *visarga* is ended after the „**e**“ ending and „**u**“ ending stems.
agrih -) aggi
pituh -) pitu
bhikshuh -) bhikkhu

(c) The consonant after the *visarga* is reduplicated.
duhka -) dukkha
nihsoka -) nissoka
duhsata -) dussata

2. Consonant ending stems are not in both Pāli and Prakrit languages:
ātman -) attā
bhagavan -) bhagavā
rājaṃ -) rāja
pratipat -) prapatti(?)
saret -) sārada

3. The number dual is dropped in Pāli and Prakrit:
agnih -) agni, aggi, agnayah, aggayo

4. Dative and possessive case forms are similar in Pāli and Prakrit language.

5. Imperative and pot mrical/interrogative(?) mood verbs used commonly *kaungeya, vade*.

6. When we conjugate the routs/root(?) the *attanpada* forms are much more:
vapate; bhajeta

7. The past participle forms are used instead of finite past and verbs:
so gaman agami
so gamaṃ gato

8. ???

9. In old Indu Ariyan languages **o** ending make nouns with nominative singular endings – with „**ah**.“:

devah -) devo

But in Prakrit „**a**“ becomes „**e**“ deve(?) feature in the canon:
vanappa gumbhe yathā phussitagge sukhe dukkhe jive

10. „**ra**“ becomes „**la**“ in Prakrit:
raja -) laja
marata -) malata
taruna -) talama
sukaman(?) *-) sukumala*(?)

Question: Opinions given by scholars about the origin of Pāli language should be given. (History of Pāli language) (Lectured by ven. Piyaratna) (original by ven. Eidariya (Myingyan))

It is generally believed that Pāli arose from a spoken dialect of people living in the early or first „Middle Indu Aryan“ era. It has the characteristics of the Middle Indo-Aryan languages. We can mention here directly that it had never took its origin from classical Sanskrit, because there were peculiarities which clearly signify, that *Vedic* Sanskrit has some close relation with it.(?) It is close not to the Sanskrit but to the *Vedic* language.

According to orthodox theory, Pāli was the language of Magadhi. **Ven. Buddhaghosa** used the term 'Pāli' which he himself called '*Māgadhībhāsā*' to introduce **Buddha's** words, *Dhammapada* etc. **The Buddha** used to stay in Magadha most of his time. It is quite natural that the language of Magadha was spoken by him. Otherwise after the passing away of **the Buddha** the first council was held near the capital of Magadha, Rājagaha**. For this reason, Pāli Buddhist scriptures were composed in Magadhi.** It was the language of the place, where the religion of **the Buddha** arose. This was considered as *mūlabhāsa*, the original language of man. It was spoken by man of the early time of this on by the *Brahmins* and by **the Buddha**.

The speech of Magadha took its shape in Sri Lanka, when **ven. Mahinda** brought Buddhist canon from magadha to Sri Lanka in the 3rd century BC. We do not know exactly what dialect he brought with the canon to Sri Lanka during the first time. It may have been Pāli language or some other dialects, but the undoubted fact was that the canon was sent by the **king Asoka**, emperor of Magadha. And it embodied the '*Buddha vacana*'. Pāli and *Theravāda* school took their home in Sri Lanka. They played a prominent part for more than two thousand years in the religiouis history of the country. From Sri Lanka, *Theravada* Buddhism and Pāli language were instroduced to Myanmar, Thailand, Cambodia and Laos.

Dr. Oldenberg does not accept **ven. Mahinda's** mission to Sri Lanka and he thinks that it is not a historical fact. The people of kalinga played a great role in the introduction of Pāli into Sri Lanka. He says that Pāli was the language of

Kalinga. The home of Pāli was in the South. **R. O. ranke** mentioned that form of literary Pāli was not in the Eastern part of middle India. According to the **Wester Gaard** and **Kuhn**, Pāli was the dialect of U-Jeni and of Gujarat, because it fully agrees with the language of **Asoka's** inscriptions of Girnar. It is said, that the dialect of Ujjeni was the mother tongue of **ven. Mahinda**. He took Buddhism as his religion and knew the dialect Ujjeni, which he studied when he was staying in Ujjeni.

666Different views about the home of pali

(1) Magadha – windisch and Geirger
(2) Kalavga – Oldenberg
(3) Taxila – Grierson
(4) Vindya – Konow
(5) Ujjane – Franke and Westergard

Apart from these views, Buddhaghoda, the great pali commentator says that the medium of the Buddha was Magadhi (sammasambuddhena uttappakaro magadhiko voharo – the dialect of Magadha was speak by the Buddha). As far as these views are concerned, a great part of India was covered by the language of the Buddha. as T.W. Rhys Davids put it this language does widely understood and used from the land of the Kurus (close to Delhi, north-west India) in the west, to Magadha in the east, Northwards at Savatthi and Kusinara in the Nepal hills, and Southwards in one direction as far as Ujjena or Ujjein could not have this Sanskrit.

The pali canonical texts bring out the fact that the Buddha wandered mostly in the Majjhimadesa. According to Mahavaggapali, the boundaries of Majjhimadesa are as followed:

1. In the east town of Kajangala
2. In the southeast of river Sarasvati
3. In the southwest to the town of Satakannika
4. In the west to the Brahmana district of Thuna
5. In the north to the Usiradhaja mountain.

The circumference of Majjhimadesa can be traced out in another way. The regions that were beyond the Majjhimadesa are frequently referred to as Paccantima Janapadas (remote areas), which are considered as social linguistically backward regions. The Buddha says that it could be better to be born in the Majjhimadesa than being born in the Paccantima Janapadas. The commentary on the Dhammapada states that there are lesser opportunities in the Paccantima Janapadas to listen even to the doctrine of the Buddha. The Avguttara Nikaya giving the facts that those who are born in the Paccantima Janapadas are weakness and milakkha (barbarians).

According to Papabcasudani, commentary on Majjhima Nikaya that the Buddha did not stay in the Paccantima Janapadas even for a night. Similarly he advised the four-fold assembly of disciples not to visit these remote areas. According to this, it may be said that the people who lived beyond the Majjhimadesa were not completely unintelligent, the main problem they confronted seems to have been their incapability in understanding the Buddha's language.

666Indo-Aryan Language

(1) Old Indo-Aryan language– Indian subcontinents (1500BC-600BC)
- Southern India: Telingu, Kannada, Malayala, Tamil.

M K T
Tamil

(2) Middle Indo-Aryan language (600BC-1000AD)
(3) New Indo-Aryan language (1000AD-onwards)

- Indo-Aryan language is not considered in South India.
- Whatever languages derived from Vedic Sanskrit is called Indo-Aryan Languages.
- India and Europe language are closely related. Indo-European people migrate to Iran and Europe.
  (1) Indo-European period
  (2) Indo-Iran period
  (3) Indo-Aryan period
- Vedic Sanskrit includes four Vedas, Aranyaka, Upanisads, the literatures found in this period is called Vedic Period
- When Indo-Aryan settled in Indus, they have already comprised hymns. After 900 years, i.e., in the 6th century, Buddha and Mahavira came into existence and mainly settled in East India. The Brahmins were in the West.
- Thus, they were divided into Aryan and Non-Aryan people, and that the language of the eastern people was considered low. The language of the eastern people are called Prakrit.

Notes:

666Give a brief introduction to the history of Indo-Ariyan Languages

The long internal history of Indo-Ariyan in India, spanning about 3,500 years, may be divided linguistically into three stages: Old, Middle and New Indo-Aryan. These may be taken as corresponding roughly to the periods 1500 B.C. – 600 B.C., 600 B.C.-1000 A.D. and 1000A.D.-present.

1. Old Indo-Ariyan languages (1500 B.C – 600 B.C)

This stage can be subdivided into two, i.e. Early and Later.

(1) Early Old Indo-Ariyan

Vedic Sanskrit – based apparently on a far-western dialect, perhaps influenced by Iranian; further substages may be distinguished, the language of Books II –VII of the Rg-veda being the most archaic, that of the Brahmanas and Sutras the least.

(2) Later Old Indo-Ariyan

Classical Sanskrit – based on a dialect of the midland (western Ganges valley, eastern Punjab, Haryana), although influenced by Vedic. This is the language of the kathas, dramas, kavyas, histories and Puranas. Later litrrature was much influenced by Middle Indo-Ariyan and retained only its phonetics and morphology.

2. Middle Indo-Ariyan languaes (600 B.C – 1000 A.D)

It is believed that with the development of Classical Sanskrit, the popular dialects spoken by the Indo-Ariyans were also developed at the same time. These dialects are generally designated as Middle Indo-Ariyan languages. This stage is from 600 B.C. to 1000 A.D. which is again subdivided into 3 periods.

(1) Early Middle Indo-Ariyan.

This period is from 600 B.C to 200 B.C.

A. Awokan Prakrits – various regional dialects of the 3rd Century B.C. (eastern, east-central, south-western, north-western), with the notable exception of the midland, recorded in the inscriptions of the Emperor Asoka on rocks and pillars in various parts of the subcontinent, even in Greek.

B. Pali – language of the Theravada Buddhist canon and other literature, apparently based on a midland dialect (Magadhi) possibly influenced by the original eastern forms of the remembered Buddhist discourses, and subsequently by Sanskrit. It has never taken its origin from Classical Sanskrit because there are some peculiarities, which clearly signify that Vedic has a closer relation to it. Again, the language of the metrical portion of the canon proper, or Gathas, is more archaic than the language of the commentaries

and other literature.

C. Early Ardhamagadhi – language of the earliest Jain sutras.

(2) Second Middle Indo-Ariyan

This period is from 200 B.C. to 600 A.D.

A. Niya Prakrit – administrative language of an Indo-Ariyan polity in Chinese Turkestan.

B. Ardhamagadhi – supposedly the ancient language of Kosala.

C. Post-Asokan inscriptional Prakrit.

D. Magadhi – language of Bihar, and presumably of the Mauryan Empire.

E. Wauraseni – the standard Prakrit of the drama.

F. Maharashtri – a south-western dialect, vehicle of lyric poetry.

G. Sinhala Prakrit – language of the Sinhalese inscriptions, from the 1st century B.C.

(3) Late Middle Indo-Ariyan

This period is from 600 A.D. to 1000 A.D.

A. Apabhramsa – literary language based on midland speech of a later stage than Sauraseni Prakrit.

B. Elu – this is a sort of Sinhalese Apabhrajwa.

The apabhramwa (falling away) is an important transitional stage in the development of the Prakrit towards the modern Indo-Ariyan languages. It is a corrupt form of language spoken by common people which developed between the 600 – 1000 A.D. By about 550 A.D., Prakrits had become decadent, and the Apabhrajwa came into existence. One of them is the vernacular of Western India which was used by poetry. Its chief characteristic is the further reduction of inflexions, which are in part replaced by postpositions, as in modern Indian language. A similar degenerate Prakrit was used in Bengal by a few late Buddhist poets, and is the ancestor of modern Bengali.

3. Modern Indo-Ariyan Languages (1000 A.D – present)

These languages include Marathi, Hindi, Bengali, Oriya and Sinhala etc.

666The Linguistic History of Indo-Aryan

The history of the development of Indo-Aryan has normally been studied under 3 linguistic period, namely:

(1) Old Indo-Aryan
(2) Middle Indo-Aryan
(3) New or Modern Indo-Aryan

The older phase is represented in literature by the language of the Rigveda and later Vedic texts (Brahmana, Aranyaka, Upanisads). This was the language on which the language of the poetry of the epics was based, and by the spoken variety used by elite groups and which was the basic of panimi's grammar and which was later leveled as classical Sanskrit.

- Sanskrit means define. San kru = made. Modify, purify.
- The chronology of Indo-Aryan Languages:

{ Vedic

Vedic ↓
Sanskrit epics (Mahabhrata – 200BC, Rammabba)
↓
Panimi.) Sanskrit { grammar (Asthadyayi – oldest grammar text in Indian language; work of
↓
classical Sanskrit texts (Buddhacarita, Lalistavitara etc)

- After grammar, the language is called Sanskrit or classical Sanskrit. The above Sanskrit is belonged to Middle Indo-Aryan.

The middle phase belongs to 600BC to 1000AD, this period also can again be divided into 3 phases:

(1) Old Prakrit – pali and Asokan edict
(2) Middle Prakrit
(3) Apabrajsa – latest Prakrit language

Old Prakrit included inscription dialects from the middle of the 3rd century BC down to the 2nd century AD. The pali of the Theravada canon and other Buddhist texts, the canon of the Jain tradition which was written in Ardha-magadhi. Inscription of Asoka can be put into this period.

Middle Prakrit (200-600AD) is represented by Prakrit languages like Maharastri, Sauraseni, Lathi, Paisaci etc.

Apabramsa represents the colloquial 白話的,口語的 language of latest middle Indo-Aryan period.

New Indo-Aryan includes all the modern Indo-Aryan languages, such as Hindi, Bengali, Marathi, Gujarathi, Urdu, Sinhala etc.

In the early Vedic stage, the spoken variety was not far removed from the literary variety, this situation is seen to change gradually in the later Vedic stage. The differences between these two varieties were strongly marked, this has been explained as the result of the closer and longer duration of contact with the non-aryan speech community. The linguistic periods given above can be reclassified taking into account the sources background of those who used the language.

1. The separate spoken dialects of Aryan and non-Aryan at the time of the ealry migration of the former
2. Literary vedic dialects indicating the period of more established settlement
3. The spoken variety of the Aryan and non-Aryan speech community after their mutual contact, we can assume 3 kinds of speech variations existing at this stage, namely, Aryan speech, Non-Aryan speech and the mixed variety.
4. The literary variety of the Brahmanas and the Upanisads.
5. Regional spoken dialects (Prakrit dialects) current in the geographical area from Gandhara in the northwest of Magadha in the east.
6. The canonical dialects of Buddhism and Janisim such as Pai, Aradhamagadhi and inscriptional Prakrit.
7. The standard literary dialect, i.e., classical Sanskrit.
8. The literary Prakrit as found in the Sanskrit plays (dhamma).

As the Aryan speech community moved from the northwest to the Gange valley and than east-ward, the Aryan speech became increasingly corrupt.

Due to those corruption, Brahmanas became anxious about this dialect mixture, and further expressed the fear that incorrect pronunciation would weaken the efficacy 功效 of their speech and therefore their power. One of the later Vedic text states that Asuras were defeated because they pronounced the phase 'he-rayo' as 'he-layo'. Since the magical efficacy of the Mandra (spells) derived from pronunciation, correct speech was imperative.

As and when Aryanization spread to many parts of north India, several Prakrit dialects emerged perhaps parallel the evolution of the various mixed castes. There was a cleavage 分裂 between the speech of the elite 精銳 and the common people from the early stage. Even the early portions of the Rgveda are not freed from Prakritism. It is appearance from Patanjali's (author of Mahabhasya, he was a brahmin) discussion that Prakrit was by then the first language of even the Brahmanas. The incorrect or substandard variety is referred to as the apasabdha or apabramsa or mleccha fromed by Patanjali. He states that for one correct from there were several apasabdas as equivalent. For instance, the word 'gauh' (cow) has gavi, goni, gota, gopotalika has equivalent apasabdas. Some of these words referred to as apasabdas by Patanjali are attested 證明 in Jaina Maharasthi or Asokan prakrit.

666Pali is the original language of human being – comment.

The ancient tradition of Ceylon, where the Pali Tipitaka and the commentaries were preserved and handed down from the 3rd century B.C., definitely states that Pali is the language of Magadha (Magadhi), the original language (mula-bhasa) spoken by the Buddha.

If Pali is the language of Magadha, it would have been difficult to consider it as the original language of human being. Dr. Walpola Rahula Thera has clearly pointed out that, the Buddha must have spoken one or more of the dialects current in the 6th century B.C in Magadha. Perhaps, all these dialects would have been called Magadhi.

Furthermore, the term 'Pali' in the Theravada tradition was originally used to denote the 'Sacred Text' (Tipitaka), it was never the name of any language in any sense. The facts are as follows:

1. In the Commentaries, the term Pali is employed to denote the Text (patha) of the Tipitaka as opposed to its Atthakatha (commentary), it never signified a language.

2. The Sub-commentaries (Tika) written several centuries later (e.g. Sarattha-mabjasa), explain the expressions 'the beautiful language' 'the mode of Pali' and 'the mode of Tanti' found in the commentaries mean 'Magadhabhasa', still they do not call it Pali as we do today.

3. The term 'Pali-bhasa' for the first term appears only in the introductory verses of the Rasavahini, a book of popular stories written in Pali in the 14th century A.D.

Since Pali was only the name of the Buddhist Sacred Text, how then it became the "Mulabhasa' of human being? This is only the over-emphasized of the importance of the Pali (now it comes to be known as the language of the Sacred Text) by pious Buddhists during the later time that has pushed it to the place of 'original' positon.

Linguistically, Pali belonged to the stage of an early Middle Indo-Ariyan language, i.e., from 600 B.C. to 200B.C It was much later than the Vedic of the Old Indo-Ariyan language, i.e., from 1500 B.C. to 600 B.C. Therefore from its historical development, it is difficult to consider Pali as the 'original language' of human being. In the far East, the Chinese language is even still much older, i.e. 14,000 years of history as evidenced from the pictography found on bones of animals and shells of tortoises.

Scholars have agreed the fact that Pali is an artificial language developed out from various dialects, e.g.

1. Wilhelm Geiger – Pali should be regarded as a form of Magadhi…a lingua franca…containing elements of all the dialects…was indeed no pure Magadhi, but was yet a form of popular speech which was based on Magadhi.
(Pali Literature and Language, p.4-6)

2. Walpola Rahula – what we call Pali today is not a

> homogeneous but a composite language, containing several
>
> dialectal forms and expressions. It is probably based on the Magadhi which the Buddha generally spoke, and out of it a new artificial, literary language later evolved (Humour in Pali Literature, p.10)

Since Pali is an artificial language evolved from several dialects, it is not proper to say that it is the original language of human beings.

On the other hand, if the sense of 'pidgim' and 'creole' is applied here, Pali can then be regarded as a kind of 'first' language used by the Buddhists, first in spoken and later in written form.

Furthermore, if 'mulabhasa' is considered the basic language in which the words of the Buddha were 'originally' fixed, whereas the other versions are regarded as secondary variations, then Pali can be called the 'mulabhasa' of the Buddhist Sacred Text, but not of all human beings.

By way of conclusion, Pali is a very old but beautiful and meaningful language. It is not the 'original language' of human being, but rather, it is a rich spiritual heritage of all races of man.

666Social linguistic attitude of Buddhist and Jain.

The founder of Buddhism and Janism choose one of the prakrit dialects for their religious discourses. Both Buddha and Mahavira addressed the people in Magadhi and Ardhamagadhi respectively. The Buddha pre-refused for a popular dialect reflects his linguistic attitude. One of the stories narrated in the Cullavagga reveals his attitude towards the language of the Brahmanical religion, i.e., Sanskrit. It is said that two monks of Brahmana origin complained to the master that the prakrit speaking monks of diverse origin tend to corrupt the speech of the Buddha. therefore they suggested that the words of the master be rendered into Sanskrit. The Buddha clearly rejected this proposal. This story establishes two facts:

1. The attitude of the Buddha towards the speech forms of the Brahmanas was not favourable.
2. Brahmana monks were not able to shade (v. 漸變)their language royalty even after their conversion.

Though the object of the Buddha was to communicate with the people, the medium of communication was surely not the low variety but a language variation to the higher and culture class. The Mahayanists on the contrary show a different for Sanskrit. They introduced Sanskrit and translated the original canonical text into Buddhist-hybid Sanskrit. The shift in the language affinity many be explained on the ground that the majority of the important Mahayana teachers were of Brahmana

origin, like Asvaghosa, Nagarjuna.

Linguistically, the emergence of two kinds of situations is noticeable. The first represent the dominant aryan speech. Community coming into contact with non-aryan speakers during the process of their migration. With the former absorbing the later into its flow resulting in bi-lingualism and mutual influence in the respective languages. The second stage is represented by the emergence of various prakrit dialects resulting from a longer duration of contact. Different religions sects have also emerged in this period and completed with each other for superiority. New religions leaders and contemporary rulers patronage prakrit dialect, as a result of which this dialect gained supermercy and virtuously eclipsed (使…黯然失色)Sanskrit.

666The Buddha's views on Language

According to the Cullavagga (Vin. II, 139), two monks named Yamelu and Tekula, who were brothers and brahmins by birth, proposed to the Buddha that the Word of the Buddha (Buddhavacana) should be put into chandas (language of the Vedas) so that no one could corrupt it in their own dialects.

However, the Buddha reproached them and rejected their proposal, on the ground that putting his word into chandas would not be conducive to the benefit of the people. Then addressing the gathering of monks, he gave the following injunction which is now a Vinaya rule:

> "Bhikkhus, the Word of the Buddha should not be put into Chandas. If anyone should do so, there would be an offence of wrong-doing. Bhikkhus, I allow you to learn the Word of the Buddha in your own dialects".

The Pali expression "anujanami bhikkhave sakaya niruttiya buddhavacana pariyapapunituj", however has different interpretation. Buddhaghosa interpreted it as 'I order you to learn the word of the Buddha in his own language', i.e., in the Buddha's language (Magadhi language)

In order to clarify what 'sakaya niruttiya' actually means, Walpola Rahula quotes the Aranavibhavgasutta of the Majjhima Nikaya (no. 139) to make it clear the Buddha's view on language.

At the beginning of this discourse, the Buddha says that one should not be attached to the

provincial dialects and deviate from recognized parlance. He gives an example to show the fact that, there are many words of different dialects which denote bowl, (i.e. patta, pati, vitta, pona, pisila…), one should not cling to his own dialect and say this word only is true and the rest is false.

At the end of this sutta, the Buddha says that not to be obstinately attached to a dialect and not to deviate from recognized parlance is a step in the 'peaceful path' (arana patipada) and the 'right-path' (samma-patipada), whereas to be obstinately attached to a dialect and to deviate from recognized parlance is a 'wrong-path' (miccha-patipada), 'a path of conflict' (sarana 'warlike').

From this sutta we can see that the Buddha considered all dialects and languages equally valid. Thus, the Pali term 'sakaya nituttiya' should be rendered as 'each in his own language', but no 'in Buddha's language'. Language is only a means to Truth and any language can be used to learn the Buddhavacana.

666Linguistic Variation

Religious and Ritual Forms

Period						
Region	Early Vedic	Late Vedic (early phase)	Late Vedic (late phase upto Panini and early Buddhist	Mauryan	Post-Mauryan (early phase) period of Patabjali and Indo-Greek	Post-Mauryan (second phase) down to the second century AD
North-Western India	Vedic	Vedic	Vedic	Vedic, Prakrit	Vedic, Eic Sanskrit, and Prakrit dialects.	Vedic, Epic Sanskrit and Prakrit dialects. Buddhist Hybrid Sanskrit.
Upper and Middle Ganges region	Vedic	Vedic	Vedic, Ardhamagadhi.	Vedic & Prakrit dialects such as Ardhamagadhi.	Vedic & Prakrit dialects, Epic Sanskrit.	Vedic, Pali and Prakrit dialects, Epic Sanskrit.
East			Vedic, Pali and Prakritd dialects.	Vedic, Pali and Prakrit dialects.	Vedic, Pali and Prakrit dialects.	Vedic, Epic Sanskrit, Pali and Prakrit dialects.
West		Vedic	Vedic	Vedic, Pali and Prakrit dialects.	Vedic, Pali and Prakrit dialects, Epic Sanskrit.	Vedic, Epic Sanskrit, Pali and Prakrit dialects, Classical Sanskrit.

Note: Vedic includes sajhitas, Aranyakas, Upanisads and Sutras.
Remarks: A few changes in the phonological and grammatical level can be observed. However, they are not significant enough to corrupt the purity of the ritual dialect.
* Ritual forms are those which were used in performing sacrifices and other rituals. Religious forms are those which were used in the discourses of the Upanisads thinkers and also in the preaching of the Buddha and Mahavira.

666HISTORY OF PALI LITERATURE.

The Aryan languages used or spoken in the Indian subcontinent are called Indo-Aryan languages. The evolution of these Indo-Aryan languages are explained under three stages:

(1) Old Indo-Aryan = 1500 BC ~ 600 BC. E.g., Vedic and Sanskrit languages.
(2) Middle Indo-Aryan = 600 BC ~ 1000 AD. This second stage is again sub-divided into three sections. Between the first and the second sections there comes another group called transitional stage. They are as follows:
   (a) 600 BC ~ 200 BC, e.g., pali Tipitaka, Asoka prakrit.
   (b) 200 BC ~ 600 AD.
   (c) 600 AD ~ 1000 AD
(3) Modern Indo-Aryan = 1000 AD ~ up to present, e.g., Hindi, Bengali, Sinhala etc.

According to the above specifications, pali is one of the Indo-Aryan languages. There are three main categories in the traditional pali grammar including the text written in Burma:

(1) Kaccayana
(2) Moggallayana
(3) Saddaniti or Burmese tradition

(1) Kaccayana tradition.

Kaccayana is the oldest tradition among the other traditions. The author of this book is ascribed to Ven. Mahakaccayana. He was one of the Buddha great disciples. Anyway this assumed that the author Kaccayana was a scholar of later period. The first book of Kaccayana tradition is called Kaccayana. At this was very popular among the pali students, there are also a large number of ancillary work related to it. During the subsequent period, most important texts that belonged to the Kaccayana tradition are as follows:

1. Mukhamattadipani
2. kaccayanasuttaniddesa
3. Kaccayananavana
4. Rupasidhi
5. Rupasidhitika
6. Balanatara
7. Balanatarupuranatika

8. Kaccayanasina
9. Saddabindu
10. Saddabindupuranatika
11. Sambandhacinta
12. Sambandhacintatika.

(2) Moggallayana Tradition

moggallayana tradition is also called Moggallayana, this book also written by a monk called Moggallayana in 12th century A.D. in Sri Lanka. Some of its ancillary works are as follows:

1. Moggallayanapancika
2. Padasadhana
3. Padasadhanatika
4. Payogasiddhi
5. Niruttisangha
6. Balappabodhana

(3) Saddaniti Tradition

Saddaniti is the name of the main text that belonged to the third tradition. Its author is Ven. Aggavajsa of Burma during the 15th century AD. It seems that pali and Sanskrit languages have a very long history and tradition. Almost all the pali grammar books or texts mentioned have been made to advise the students to follow Sanskrit grammar where necessary.

The Pali grammarians though following Sanskrit grammar have been able to preserve their identity with reference to the Buddha's teaching.

So we find the expression Jinavacanayuttam – means all grammar rules should be in confirmitive with the Buddha's teaching in every traditional grammar as a common rule. If anything was against the Buddha's teaching there were not prepared to include into Pali grammatical rules.

Their underline some grammatical concepts according to the Buddhist philosophy. The concept its lingattha' (original meaning of the noun), its analysis this reference to Abhidhammic explanation of pabbatti. Further they have explained the origin of pali language giving at the supreme state and not its stated as a dialect derived from Vedic or Sanskrit. The definition of the status of pali run as follows:

1. sa magadhi mulabhasa
2. nara yayadikapika
3. brahmano cassutalapa
4. sambuddha capibhasare.

The original language called Magadhi is spoken by the original human beings (brahmans), the term pali of this language came into being at the later period in Sri Lanka. the ancient grammarians always used the term Magadhi for it perhaps Magadha was a centre for the Buddha propagation of the dhamma. different names appeared in the Pali canon for the Buddha's language or sayings. Dhamma, dhammavinaya and navagasathusasena are some of them.

In a way these various designation such as suggest the pali language or the original sayings of the Buddha had no definite name at the beginning, perhaps due to the fact that it was collection of discourses delivered by the Buddha as well as by many other disciples through different Indian

dialects in different states.

The first Buddhist council held after 3 months of Buddha passing away might have considered this problem of medium and as a solution they have given a similar form for this discourses for the benefit future generations. Further, in a subsequent council, this process was continued by the elders after the 3rd Buddhist council that was held during the period of king Asoka, this systematize collection of this discourse was introduced to Sri Lanka as the Tipitaka – three baskets of Buddha's sayings.

Pali Grammar - Maharupasiddha

Three traditions: 1. Kaccayana (oldest)
2. Moggallana
3. Saddaniti (Burmese)

"Attho akkharasabbato" = the meaning is known through the characters

666The Evolution of Alphabet from Sanskrit to Pali

1. Evolution of Vowel

The Sanskrit alphabet contains two pure vowels: a, a; seven sonant vowels: i, i, u, u, r , r, l ; and four diphhongs: e, o, ai, au.

The main characteristic of the evolution of the vowel system from Sanskrit into Pali is the elimination of the sonant vowels r , r , l and of the dipthongs ai, au. The other vowels are generally well retained, though they also undergo some changes on account of the structure either of the syllable or of the word.

Elimination of r , l

(1) r was a complex phoneme since it included both vocalic and consonant elements. Hence it was the first to undergo change. In Pali, r came to be represented by the vowel a, i , u , e.g.

hrdaya > hadaya (heart)

srgala > sigala (jackal)

prcchati > pucchati (asks)

In a few cases r is replaced by ra and ru e.g.

Brhant	>	brahant (lofty)
Brjhayati	>	bruheti (increases)

(2) The sonant vowel l in klpta has been replaced by the vowel u, e.g.

Klpta	>	kutta (arranged)

Elimination of the diphthongs ai, au

The process of the elimination of the diphthongs had already started in Sanskrit where ai and au had been reduced to e and o, while ai and au had become ai and au. This process was continued in Pali and thus also ai and au were reduced to e and o , e.g.

Vaita	>	vera	(hatred)
Ratrau	>	ratto	(at night)
Ausadha	>	osadha	(medicine)

Changes of vowels due to the structure of syllable

e.g.	dir-gha	>	digha	(long)
	jir-na	>	jinna	(old)

Changes of vowels due to the structure of word

e.g.	kantat	>	kanta	(from the loved one)
	kantaj	>	kantaj	(the loved one)

2. Evolution of consonant

The Sanskrit alphabet consists of 35 consonants. In passing over into Pali, the alphabet has lost the palatal and the cerebral sibilants and the visarga. Pali, on the other hand, retains the Vedic consonant l.

The other consonant changes can be classified under 3 headings, i.e.

1 1.Changes of final consonants

2 2.Changes of intervocalic consonants

3.Changes of consonant groups

Loss of sibilants

The palatal and cerebral Sanskrit sibilants give rise in Pali to the dental sibilant, e.g.

Darwayati > dasseti (points out)

Karsati > kassati (ploughs)

Loss of visarga

The visarga was dropped when it was preceded by any other vowel, e.g.

agnih > aggi (fire)

mrduh > mudu (soft)

Changes of final consonants

(1) mute final consonant, e.g.

marut > maru (wind)

tavat > tava (so long)

(2) Nasal consonants, e.g.

agnim	>	aggij	(fire)
purisanam	>	purisanaj	(of men)

(3) Visarga, e.g

purusah	>	puriso	(man)
antah	>	anto	(inside)

Changes of intervocalic consonants

A Sanskrit intervocalic consonant is lost in a few cases;

aya and ayi > ai > e

avi > ai > e

ava > avu > au > o

e.g.

sthavira	>	thera		(elder)	
bhavissati	>	haissati	>	hessti	(will be)
bhavati	>	havuti	>	hoti	(is)

Sometimes an intervocalic consonant is softened, e.g.

pratikrtya	>	patikacca or patigacca	(previously)

kapi > kavi (monkey)

Changes of consonant group

Various Sanskrit consonant groups, in passing over to pali, are either assimilated or split up by the insertion of a vowel (svarabhakti) e.g.

prapta > patta (reached) - regressive assimilation

agamya> agamma (having come) - progressive assimilation

klesa > kilesa (defilement)

sneha > sineha (love) svarabhakti.

666Assimilation of Vowels

	Sanskrit		Pali	
1.	Karma	>	kamma	(deed)
2.	Dharma	>	dhamma	(doctrine)
3.	Marga	>	magga	(path)
4.	Varna	>	vanna	(colour)
5.	Sarva	>	sabba	(all)
6.	Nirvana	>	nibbana	(extinction, final bliss)
7.	Mitra	>	mitta	(friend)
8.	Putra	>	putta	(son)
9.	Ulkamukha	>	ukkamukha	(the opening or receive of a furnace)
10.	Iksvaku	>	Okkaka	(of legendary King)
11.	Prccha	>	puccha	(ask)

Assimilation of Consonants

	Sanskrit		Pali	
1.	Cakhsu	>	cakkhu	(eye)
2.	Anyatara	>	abbatara	(a certain, some)
3.	Apramana	>	appamabba	(boundlessness, infinitude)
4.	Anuyukta	>	anuyutta	(given to, intent upon)
5.	Sajyukta	>	sajyutta	(group)

6. Itvara > ittara (pass by, changeable)
7. Isti > itthi (woman)
8. Iwvariya > issariya (rulership, supremacy)
9. Pudgala > puggala (person)
10. Utpada > uppada (coming into existence)
11. Utsada > ussada (prominence, rubbing in)
12. Bhiksu > bhikkhu (monk)
13. Satya > sacca (truth)
14. Pratyeka > pacceka paccekabuddha
15. Avidya > avijja (ignorance)
16. Samyak > samma (rightly)
17. Sparwa > phassa (contact)
18. Awva > assa (horse)
19. Duhkha > dukkha (pain, suffering)
20. Vijbana > vibbana (consciousness)
21. Prajba > pabba (wisdom)
22. Jbatra > batta (intelligence)
23. Sajvrtti > sammuti (general opinion, convention)
24. Daksina > dakkhina (southern ,right side)
25. Tistha > tittha (stand)
26. Citra > citta (mind)
27. bhajyate > bhajjati (to roast, to toast)
28. kudya > kudda (wall)

In pali, the vowel before double consonants, e.g., '**pp**' or **'tt**' is always short.

In some cases, a Sanskrit word can be seen as different forms in the pali texts, for instance, the Sanskrit term aryan develops into four different forms: ayya, ariya, ajja and ayira. Ariya should be the original word, and **i** is inserted for easily to pronounce. The different forms appear in pali simply because of the different languages used by the monks in the various provinces in India.

The vowel **r** of Sanskrit develops into *a, i, u, e , r* ; **l** into *u*; **ai** and **au** into *e* and *o* in pali. For example:

(1) r > a:

- mrta > mata (dead)
- rksa > acca (bear)
- prsata > pasada (spotted)
- vrka > vaka (wolf)
- hrdaya > hadaya (heart)

(2) r > i:

- srgala > sigala (fox)
- rksa > ikka (bear)
- rna > ina (debt)
- vrwcika > vicchika (scorpion)

- srpatika > sipatika (seed-house)

(3) r > u:

- srta > suta (listen, learn)
- rju > uju/ujju (straight)
- rsabha > usabha (bull)
- prcchati > pucchati (asks)
- mrnala > mulala (lotus-stalk)

(4) r > e

- grha > geha (house)

(5) r > r

- vrksa > rukkha (tree)

(6) l > u

- klpta > kutta (work, behaviour)
- klpti > kutti (arrangement, fitting)

(7) **ai > e:** long before single consonant and short before double consonants.

- airavana > eravana (Indra's elephant)
- vai > ve (indeed, truly – particle of affirmation)
- maitri > metti (friendship)

(8) au > o:

- aurasa > orasa (self-begotten, legitimate)
- paura > pora (urban)
- ratrau > ratto (at night)

Reference:

(1) **A Pali Grammar** *Wilhelm Geiger* Pali Text Society. Oxford, London.

(2) **Buddhist Hybrid Sanskrit Grammar & Dictionary** *Franklin Edgerton* Motilal Banarsidass Publishers, PVT. Delhi.

(3) Classroom notes

666The development of noun in Pali (Pali nominal declensions)

The declensions of nouns and adjectives in Pali are the historical development, or simplification, of the declensions in Sanskrit. Hence, in order to understand them better, it is

necessary to compare and contrast the Pali declensions with the corresponding declensions in Sanskrit.

The following are the general characteristics of the evolution of declensions from Sanskrit to Pali.

1 Loss of consonant declension

On account of the loss of final consonants, all the stems that ended in a mute consonant, have passed over to the vowel declensions: e.g.

Marut > maru (wind)

Vidyut > vijju or vijjuta (lightning)

2. Prevalence of the a – declension

There is a very strong tendency to build up a uniform and simple declension, avoiding all difficult forms, especially those that would entail the application of difficult sandhi rules. And the simplest of all the declensions is that of the stems in 'a' or thematic stems, e.g., Aggi has a genitive 'aggissa', an ablative 'aggisma' and locative 'aggismij'.

3. Indistinctness of the gender

Pali has retained the 3 genders as in Sanskrit. The distinction, however, between the masculine and the neuter nouns is seen only in the nominative, vocative and accusative singular and plural.

4. Loss of the dual

Pali has retained the singular and the plural numbers, but it has lost the dual due to its tendency towards simplification. On the other hand, a phonetic reason may have helped towards the disappearance of the dual too.

5. Loss of cases

Both the dative and the ablative case have been almost entirely lost in Pali. The dative case takes the same ending as the genitive, e.g. purisassa and purisanaj; whereas ablative has generally been assimilated to the instrumental both in singular and plural, e.g. aggina, aggibhi, aggihi.

6. Loss of case endings

The endings of the accusative plural of the masculine vowel stems have been lost since, in passing over into Pali, they coincide with the endings of the accusative singular. Thus the accusatives plural purusan, agnin become in Pali purisaj, aggij which are accusatives singular.

7. Lengthening of the stem vowel

The vowel stems have generalized in Pali the lengthening of the final vowel of the stem before the case ending of the plural in the dative, genitive, instrumenal, ablative, and location, e.g. agginaj, aggihi, aggisu.

8. Pronominal case endings

In order to make up for the loss of some case endings, recourse is had to the case endings of the pronominal declension. In Sanskrit we find ‘purusena’, purusawya, purusesu which become in Pali purisena, purisassa, purisesu. Besides these endings, in Pali we find also the endings –sma, smij for the ablative and locative singular, and –e and – ehi for accusative and instrumental plural, e.g. purise, purisehi.

9. Vowel gradation

The vowel gradation in the declension of the nouns has greatly lost in clearness in some cases, while in others it has entirely disappeared, e.g. Sanskrit has aksi, aksna, aksnah, aksini, aksibhih, aksnam, Pali has generalized the stem of the nominative: akkhi, akkhino, akkhini, akkhihi, akkhinaj.

666The pali alphabet

The Pali alphabet, there are 41 letters altogether and it divides again into two groups. One belongs to vowels, there are 8 and one is part of consonants there are 33 letters.

8 Vowels

A, A, I , I, U, U, E, O

Of the 8 vowels, A , I and U are short voice, in Pali, it is called Rasa. The rest are long, and it is called Digha. Prosodically the short vowels before a double consonant or n (= niggahitta) are long. It is to be noted that E and O are pronounce short before double or conjunction consonants (as in khettam, bhonto, etc). Although E and O are included in long vowels they are often sounded short before a double consonant, e.g. Metta sethi, okkamati, yottam, etc.

Consonants

Consonants, they are divided into two groups--- **Vagga** and **Avagga** (non-group). 25 consonants from K to M are called grouped because they are divided into five groups of five letters each. They are as follow: --

1. K kh g gh n = Ka vagga or Ka group
2. C ch j jh n = Ca vagga or Ca group
3. T th d dh n = Ta vagga or Ta group
4. T th d dh n = Ta vagga or Ta group
5. P ph b bh ma = Pa vagga or Pa group

These groups are named after the first letter of each Vagga and the last five of letters of the **Vaggas**, viz., **n, n, n, n, m** are named **Vagganta** or nasals. The remaining of seven consonants: **y, i, r, v, s, h, i, n** are the part, which belong to **Avagga** due to they can not be grouped as the above. The sonant n is called Niggahitta and it always comes after a short vowel.

Of the five groups or Vaggas, here they are again separated into two parts, one part is Aghosa, the Voiceless. They are as follow:

1. K kh
2. C ch
3. T th
4. T th
5. P ph

And one is the part of Ghosa, which name Voice, they are as below: -

1. G gh n

2. J jh n
3. D dh n
4. D dh n
5. B bh ma

Again all the vowels and the consonants are divided according to the place of their formation and utterance.

According to the place of their formation:

- K kh g gh n h and a, a are guttural
- C ch j jh n y and i, i are palatals
- T th d dh n r l are lingual
- T th d dh n l s are dental
- P ph b bh ma and u, u are labials
- E is guttural and palatal
- O is guttural and labial
- V is dental and labial
- N is mere a nasal breathing found only after short vowels e.g. ratham, manim, yagum.

According to the utterance

1. The first and the third letter of each of the five vagga are called unaspirates, because they are pronounced without a strong breathing or h- sound.

The second and the fourth letters of the same are aspirates, because they are pronounced with a strong breath or h-sound added to them

666The Pali Alphabet

Alphabet is a set of symbols or characters used to represent the sounds of a language. Each character in an alphabet usually represents a simple vowel, a diphthong, or a consonant, rather than a syllable or a group of consonants and vowels. The term alphabet, as used by some, however, also includes the concept of syllabaries.

Pali has no script of its own, but is written in several scripts, depending on the country in which it is written and the audience for which it is intended. In India the Nagari, in Sri Lanka the Sinhalese, in Burma the Burmese, in Siam (Thailand) the Siamese, and in the Cambodia (Kamboja) script.

In the West, Pali is commonly written in the Roman alphabet with some modifications (diacritics), as in the works issued by the Pali Text Society (PTS), now it has gained international currency.

The sound system of Pali consists of two parts: vowel and consonant, all together consists of 41 letters, i.e., 8 vowels and 33 consonants.

Vowels (svara)

The vowels are: a a i i u u e o. According to the length of sound, these vowels may be divided into three parts: vowels long by nature, vowels short by nature and vowels of variable length

(1) Vowels long by nature: a i u

(2) Vowels short by nature: a i u

Prosodically the short vowels before a double consonant or j (niggahita) are counted long. For example: Atthi (bone) itthi visuj

(3) Vowels of variable length: e o

(i) Pronounced short before double or conjunct consonants, e.g. khettam (field)/ metta; bhonto

(ii) Pronounced long before single consonant, e.g. deva loka

(ii) Diphthongs, sometimes called secondary vowels.

e.g. a + i = e

a + u = o

The consonants (vyañjana).

The consonants are:

ka	kha	ga	gha	va	=	ka-vagga
ca	cha	ja	jha	ba	=	ca-vagga
ta	tha	da	dha	na	=	ta-vagga
ta	tha	da	dha	na	=	ta-vagga
pa	pha	ba	bha	ma	=	pa-vagga

ya ra la va sa ha la j

(a) All the consonants are divided into grouped and non-grouped. 25 letters from ka to ma are divided into five groups, each contain 5 letters. Each group is named after the first letter, e.g. kavagga, cavagga and so on.

(b) The last five letters of the vaggas, i.e., v b n n and m are called vagganta or nasals, as they are pronounce with the help of nose.

(c) The remaining 7 consonants: ya, ra, la, va, so, ha and la are called avagga (non-grouped)

as they are not grouped like above.

(d) Consonant j is called niggahita. It always comes after a short vowel, e.g. rathaj (chariot), manij.

Again, all the 41 letters can be divided according to the place of their formation and utterance, i.e.;

According to the places of formation:

ka	kha ga gha va a a ha	=	gutturals
ca	cha ja jha ba i i ya	=	palatals
ta	tha da dha na ra la	=	linguals
ta	tha da dha na la sa	=	dentals
pa	pha ba bha ma u u	=	labials
e	guttural and palatal		
o	guttural and labial		
va	dental and labial		
j	nasal breathing		

According to Utterance:

(a) The first and the third letters of each of the five vaggas are called non-aspirates (sithila), because they are pronounced without a strong breathing or h-sound.

(b) The second and the fourth letters of each of the five vaggas are aspirates (dhanita) , because they are pronounced with a strong breath or h-sound added to them.

Furthermore, all the 41 letters can be divided into hard letters (voiceless or aghosa) and soft letters (voiced or ghosa)

1. Hard letters = The first and second letters of all vaggas.
2. Soft letters = besides the hard letters, the rest are soft.

The identifying of vowels and consonants

The explanation and identify the differences between vowels and consonants are based on three parts:

(a) Position of the tongues – upper, middle and lower.
(b) Nature of the lips – shape of the mouth, i.e, rounded or unrounded
(c) Breathing – obstructed or unobstructed.

The main differences between vowels and consonants is that consonant block the air stream that is coming out of the lungs through the oral cavity or the nasal cavity by moving the tongue or the lower lip to the different places of the mouth.

6661. PALI ALPHABET

Alphabet is a set of symbols or characters used to represent the sounds of a language. Each character in an alphabet usually represents a simple vowel, a diphthong, or a consonant, rather than a syllable or a group of consonants and vowels. The term alphabet, as used by some, however, also includes the concept of syllabaries.

An alphabet is a system of representing the sounds of a language by a set of clearly understandable and reproducible symbols. This generally involves assigning to the most common sounds their own individual graphemes, or written forms.

Pali has no script of its own, but is written in several scripts, depending on the country in which it is written and the audience for which it is intended. In India the Nagari, in Sri Lanka the Sinhalese, in Burma the Burmese, in Siam (Thailand) the Siamese, and in the Cambodia (Kamboja) script.

In the West, it is commonly written in the Roman alphabet with some modifications (diacritics), as in the works issued by the Pali Text Society (PTS), now it has gained international currency.

Pali language is understand through the character or symbols and they represented particular sound. Thus, the first theory given in Maharupasiddhi of Kaccayana system: *"attho akkharasabbato"* i.e., **meaning is known through the characters.**

Thus, the sound system of Pali consists of two parts: vowel and consonant, all together consists of 41 letters, 8 vowels and 33 consonants.

(1) Alphabetical order

	a		a		i		i		u		u		
e		o											
	k		kh		g		gh		v				
	c		ch		j		jh		b				
	t		th		d		dh		n				
	t		th		d		dh		n				
	p		ph		b		bh		m				
y		r		l		v		s		h		l	
j													

(a) Sara (Vowels)

The vowels are: **a a i i u u e o**

These vowels are then divided into 3 short and 3 long and 2 medium length of sound.

(i) Long (digha) **=** ***a i u***

(ii) Medium length **=** ***e o***

e o pronounced short before double consonants.

Example: *metta , khetta , kottha , sotthi.*

e **o** pronounced long before single consonants.
Example: *deva , sena , loka , odana.*

e **o** diphthongs, sometimes called secondary vowels.
Example: combine vowels a **+** i **=** e
a + u = o

(iii) Short (rassa) **=** ***a*** ***i*** ***u***

Prosodically the short vowels before a double consonant or j (niggahita) are counted long.
Example: *vagga , dhamma , mayaj , visuj*

(b) Vyabjana (Consonants)

There are all together 33 consonants and are always pronounced with a vowel. The 33 consonants are as follows:

ka		kha		ga		gha		va			
	ca		cha		ja		jha		ba		
	ta		tha		da		dha		na		
	ta		tha		da		dha		na		
	pa		pha		ba		bha		ma		
	ya		ra		la		va		sa		ha
la	aj										

(i) Group and non-group

The 33 consonants are divided into grouped and non-grouped. 25 consonant form **ka** to **ma** are divided into 5 groups (vagga), each contain 5 letters. Each group is named after the first letter.

Example:

1st group:	ka	kha	ga	gha	va	= ka-vagga
2nd group:	ca	cha	ja	jha	ba	= ca-vagga
3rd group:	ta	tha	da	dha	na	= ta-vagga
4th group:	ta	tha	da	dha	na	= ta-vagga
5th group:	pa	pha	ba	bha	ma	= pa-vagga

The last letter in each group i.e. **va ba na na ma** are called *vagganta* or nasals as they are pronounce with the help of nose.

The 7 consonants of **ya ra la va sa ha la** are non-grouped (avagga) as they are not grouped like other 5 groups. They are called antattha, which means right at the end of alphabet.

The last consonant **j** is called *niggahita*. It always comes after a short vowel, e.g rathaj, manij, yaguj.

Again, according to their quality of utterance, the 33 consonants may be divided into:

 voiceless (aghosa) = ka kha ca cha ta tha ta tha pa pha la
 soft consonants (ghosa) = all the rest
 aspirate consonants (aghosa) = kha gha cha jha tha dha tha dha pha bha sa.
 unaspirate consonants (ghosa) = all the rest
 occlusive or mute consonants = the first 4 letters in all vaggas
 nasal consonants = va ba na na ma
 liquid consonants = ra la la
 semi vowels = ya va
 sibilant = s
 aspiration = h

(2) Interconnection of place and sound

Thana, karana, payatana, suti and kala are important terms while deal with Pali alphabets.

(a) Thana

The 41 letters can be divided according to the organ of articulation. There are together six places called thana, i.e., guttural, palatal, lingual, dental, labial and nasal.

ka	kha	ga	gha	va	a	a	ha	=	kanthaja (gutturals)
ca	cha	ja	jha	ba	i	i	ya	=	taluja (palatals)
ta	tha	da	dha	na	ra	la		=	muddhaja (linguals)
ta	tha	da	dha	na	la	sa		=	dantaja (dentals)
pa	pha	ba	bha	ma	u	u		=	otthaja (labials)
e	=	kanthataluja (guttural and palatal)							
o	=	kanthotthaja (guttural and labial)							
va	=	dantotthajo (dental and labial)							
j	=	merely a nasal breathing (anunasika)							

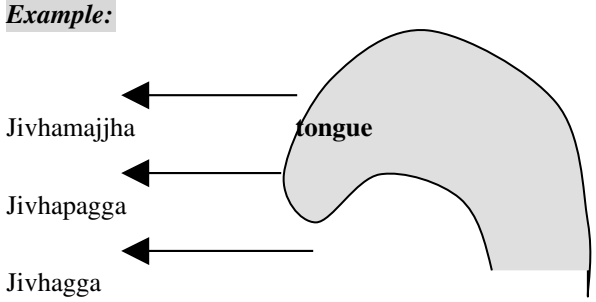
Thana is the places where the letters or sounds are produced, but with only the places, sounds are not able to pronounce from letters. Therefore, the karana is deal with.

(b) Karana

Karana means instrument, thus the meaning given here means the places of tongue, where they have to make the contact with 6 thana.

(i)	Jivhagga	=	tip of the tongue
(ii)	jivhopagga	=	near to the tip of the tongue
(iii)	jivhamajjha	=	middle of the tongue

Example:



(c) Payatana

The effort needed to produce the sound. There are several levels of attempt, e.g.,

(i) close
(ii) open
(iii) semi-close

(d) Suti --- different levels of hearing

(e) Kala

Time needed to produce a sound. The different duration of time is called mora.
Mora, Pali (matta), Sanskrit (matra), is a minimum duration of time that has to be used to pronounce a letter.

Examples:	short vowel	=	one mora	e.g.	**ka**
	long vowel	=	two moras	e.g.	**ka**

When crying, astonishing and summoning, three moras are needed to pronounce the letters. However in Sanskrit, three moras are quite common, but not in Pali .

(3) The identifying of vowels and consonants

The explanation and identify the differences between vowels and consonants are based on three parts:

(a) Position of the tongue ---- upper, middle and lower
(b) Nature of the lips ---- shape of the mouth, i.e., rounded or unrounded.
(c) Breathing ---- obstructed or unobstructed

The main differences between vowels and consonants is that consonant block the air stream that is coming out of

the lungs through the oral cavity or the nasal cavity by moving the tongue or the lower lip to the different places of the mouth.

QUESTION: EXPLAIN WITH EXAMPLE THE CLASSIFICATION OF ALPHABET, VOWELS AND CONSONANTS. (LECTURED BY VEN. PIYARATNA)

The classification of alphabet, vowels and consonants, *vagga*, *avagga*, the place of formation (*ekaja*, *dvija*) and their utterances – voice, voiceless (*ghosa*, *aghosa*).

(1) According to the *Kaccāyana* tradition, there are 41 letters in the Pāli alphabet – 8 vowels and 33 consonants. They are:

vowels:

a	**ā**	**i**	**ī**	**u**	**ū**	**e**	**o**

consonants:

k	**kh**	**g**	**gh**	**ṁ**
c	**ch**	**j**	**jh**	**ñ**
ṭ	**ṭh**	**ḍ**	**ḍh**	**ṇ**
t	**th**	**d**	**dh**	**n**
p	**ph**	**b**	**bh**	**ṃ**
y	**r**	**l**	**v**	**s**	**h**	**ḷ**	**ṁ**

(2) According to *Moggallāna* tradition, there are 43 letters – ten vowels and 33 consonants. The vowels are: **a**, **ā**, **i, ī, u, ū, e, ē, o, ō**. The rest are consonants. The vowels are divided into short and long:

(a) *Kaccāyana*:

short:

a	**i**	**u**

long:

ā	**ī**	**ū**	**e**	**o**

(b) *Moggallāna*

short:

a	**i**	**u**	**e**	**o**

long:

ā	**ī**	**ū**	**ē**	**ō**

Prosaically, the short vowels before a double consonant or ṇ (*niggahīta*) are counted as long. It is to be observed that **e** and **o** are pronounced short before a double or conjunct consonants (like in *kh**e**ttam, bh**o**nto,* etc.).

The consonants are divided into:

(a) *vagga* (grouped)

(b) *avagga* (non-grouped)

(a) 25 consonants (in the table given above) from **k** to **m** are called 'grouped', because they are divided into five groups of five letters in each group:

(i)	*Kavagga* (**ka**-group):	**k**	**kh**	**g**	**gh**	**ṁ**
(ii)	*Cavagga* (**ca**-group):	**c**	**ch**	**j**	**jh**	**ñ**
(iii)	*Ṭavagga* (**ṭa**-group):	**ṭ**	**ṭh**	**ḍ**	**ḍh**	**ṇ**
(iv)	*Tavagga* (**ta**-group):	**t**	**th**	**d**	**dh**	**n**
(v)	*Pavagga* (**pa**-group):	**p**	**ph**	**b**	**bh**	**ṃ**

These groups are named after the first letter of each *vagga*. The last five letters of the *vagga*, viz. **ṁ**, **ñ**, **ṇ**, **n**, **ṃ** are called *vagganta*, or 'nasals'.

(b) The remaining seven consonants: **y**, **r**, **l**, **v**, **s**, **h**, **ḷ** are called *avaggas* as they are not grouped like the above. The consonant **ṇ** is called *niggahīta.* It always comes after a short vowel. Again, all the vowels and consonants are divided according to the place of their formation and utterance. The places of formation:

38 letters called *ekaja*:

(i) **k**, **kh**, **g**, **gh**, **ṁ**, **h**, and **a**, **ā** are 'gutturals'	(iv) **t**, **th**, **d**, **dh**, **n**, **ḷ**, **s** are 'dentals'
(ii) **c**, **ch**, **j**, **jh**, **ñ**, **y** and **i**, **ī** are 'palatals'	(v) **p**, **ph**, **b**, **bh**, **m** and **u**, **ū** are 'labials'
(iii) **ṭ**, **ṭh**, **ḍ**, **ḍh**, **ṇ**, **r**, **l** are 'linguals'	(vi) **ṁ** is merely a nasal breathing found only after short vowels, e.g.: *ratha**ṁ**, mani**ṁ**, yagu**ṁ**.*

3 letters called *dvija*:

(i) **e** is 'guttural' and 'palatal'

(ii) **o** is 'guttural' and 'labial'

(iii) **v** is 'dental' and 'labial'

According to utterance (voice, voiceless – *ghosa*, *aghosa*):

(i) The first and the third letter of each of the five *vaggas* are called 'unaspirates' (voice, *ghosa*), because they are pronounced without a strong breathing **h**-sound.

(ii) The second and the fourth letters of the same are aspirates (voiceless, *aghosa*), because they are pronounced with a strong breathing **h**-sound added to them.

666THE PALI ALPHABET

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Of the 8 vowels, A , I and U are short voice, in Pali, it is called Rasa. The rest are long, and it is called Digha. Prosodically the short vowels before a double consonant or n (= niggahitta) are long. It is to be noted that E and O are pronounce short before double or conjunction consonants (as in khettam, bhonto, etc). Although E and O are included in long vowels they are often sounded short before a double consonant, e.g. Metta sethi, okkamati, yottam, etc.

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17.	C	ch	j	jh	n	=	Ca vagga or Ca group
18.	T	th	d	dh	n	=	Ta vagga or Ta group
19.	T	th	d	dh	n	=	Ta vagga or Ta group
20.	P	ph	b	bh	ma	=	Pa vagga or Pa group

These groups are named after the first letter of each Vagga and the last five of letters of the **Vaggas**, viz., **n, n, n, n, m** are named **Vagganta** or nasals. The remaining of seven consonants: **y, l, r, v, s, h, l, n** are the part, which belong to **Avagga** due to they can not be grouped as the above. The sonant n is called Niggahitta and it always comes after a short vowel.

Of the five groups or Vaggas, here they are again separated into two parts, one part is Aghosa, the Voiceless. They are as follow:

i.	K	kh
ii.	C	ch
iii.	T	th
iv.	T	th
v.	P	ph

And one is the part of Ghosa, which name Voice, they are as below: -

1.	G	gh	n
2.	J	jh	n
3.	D	dh	n
4.	D	dh	n
5.	B	bh	ma

Again all the vowels and the consonants are divided according to the place of their formation and utterance.

According to the place of their formation:

9.	K	kh	g	gh	n	h	and a, a	are guttural
10.	C	ch	j	jh	n	y	and I, I	are palatals
11.	T	th	d	dh	n	r	l	are lingual
12.	T	th	d	dh	n	l	s	are dental
13.	P	ph	b	bh	ma	and u, u		are labials

14. E is guttural and palatal
15. O is guttural and labial
16. V is dental and labial
17. n is mere a nasal breathing found only after short vowels e.g. ratham, manim, yagum.

According to the utterance.

1) The first and the third letter of each of the five vagga are called unaspirates, because they are pronounced without a strong breathing or h- sound.

The second and the fourth letters of the same are aspirates, because they are pronounced with a strong breath or h-sound added to them.

CASE (*KĀRAKA*)

1. The first case-ending

The first case or case-ending (*paṭhamā*) is used in the sense of the nominative agent in the active voice and the object must have the second case ending.

Ex.: *Ahaṃ ambaṃ khadhāmi*.

It is also used in the sentence of accusative case or the object in the passive voice and the subject must be with the third case-ending.

Ex.: *Mayā odano paccāma.*

Note that the verb must agree only with the noun having the first case-ending (not with the noun having the second and the third case-ending) in person and number. In expression the gender of the nouns, the first case-ending is used: *naro, kaññā*, *cittaṃ.*

2. The second case-ending

The second case-ending (*dutiya*) is used in the sense of accusative case or object of a sentence in (having the verbs of the motion and the active voice, the transitive verb).

Ex.: *Ahaṃ gehaṃ gacchāmi*. *Tvaṃ gehaṃ gacchasi*.

It is also used in the following circumstances:

1. Duration of the time and distance: *So masaṃ*(?) *paṭhati*. *So yojanaṃ gacchati*.
2. In connection with such *upasagga* as: *So gamma*(?) *upavāsati. So anuvassaṃ dānaṃ deti.*
3. Sometimes in the genitive case in connection with such indeclinables as *antara, nissaya, paṭi* and the like: *Buddho rājagahaṃ nissaya veluvaṇe viharati*. *Nadiṃ nerañjaraṃ pati bodhi rukkha mule bhagavā nisīdi*.
4. Also in the sense of the instrumental and locative: *Vinā dhammaṃ kūṭo sukhaṃ. Ekaṃ samayaṃ bhagavā jetavane viharati.*

   Similar form of the second case-ending is used in the adverbial sense: *So khipaṃ gacchati*.

3. The third case-ending

1. The third case-ending (*tatiya*) is used in instrumental case: *So cakkhunā rūpaṃ passati. So hatthena kammaṃ karoti.*
2. In denoting the agent (subject) is used in the passive voice: *Mayā odano pacito. Svākkhāto bhagavatā dhammo*.
3. In denoting a distinguishing attribute: *Buddho jātiyā khattiyo, gottena ca gotamo.*
4. In denoting the defects of the body: *So cakkhumā kāno. Padena khañjo*.
5. In connection with such words as *saha, saddhiṃ, vinā, alaṃ, sama, samaṃ* and the like: *Pitarā saha putto gacchati*. *Rājā vinā maṃsena na bhuñjati.*
6. In denoting a cause or reason: *So aññena vasati*. *Kenatthena iddhāgato*.
7. In denoting the completion of an action: *So ekāheneva bārānasiṃ pāyāsi*.
8. In the ablative sense: *Paṭhavya eka rajjena sotapatti phalaṃ varaṃ.*
9. In the locative sense: *Tena samayena bhagavā jetavane viharati.*
10. In the sentence having (with) the causative verb, the third case-endings is used in the accusative sense: *Sāmiko dāsaṃ gāmaṃ gamayati*.

6663. DECLENSION & CONJUGATION

(A) Declension

Declension is the inflection of nouns, adjectives, pronouns and numerals by means of dissonance indicating case, gender and number.

All declined words such as nouns, pronouns, adjectives and declinable participles are summed up under the term **'Nama'**.

They are declined in three genders, two numbers and eight cases.

(1) Three genders

There are three genders of substantives, namely masculine, feminine and neuter. Generally nouns that express male beings are regarded as nouns in masculine gender, and those that express female beings are nouns of feminine gender. Most noun that express neither male nor female beings are called nouns of neuter gender. But some words like **'matugama'** which means **'a woman'** are declined as a noun of masculine gender. The noun **'devata'** (deity or angel) is a feminine noun in spite of the fact that it represents heavenly beings or spirits both male and female.

Two words denoting the same thing may be, sometimes, in different genders, e.g. **pasana** and **sila** are both synonyms for a stone, but the former is masculine, and the latter is feminine. Likewise one word, without changing its form, may process two or more genders e.g. **geha (house)** is masculine and neuter, **kucchi (belly)** is masculine and feminine. Actually the gender in Pali grammar is rather a grammatical gender

The three genders declined according to their stem ending.

Example: Declension of vowel stems:

(i) masculine --- **a i i u u o**
(ii) feminine --- **a i i u**
(iii) neuter --- **a i u**

(2) Two numbers

Numbers are two as singular and plural. Nouns are declined only in these two numbers.

(3) Eight cases

Nouns or declinable words are declined in eight cases as, nominative, accusative, instrumental, dative, ablative, genitive, locative and vocative. Case endings are added to nouns (declinable).

(a) Nominative

- The nominative is used in two contexts:
  (i) Subject of an active sentence is in nominative
  e.g. So aharaj bhubjati = he eats food.

  (ii) Object of a passive sentence is in nominative
  e.g. Tena aharo bhubjate = the food is eaten by him.

- When a noun stands as the subject of a sentence. Subject is of three kinds:
  (i) Simple : *Daso rukkhaj chindati*
  (ii) Causative : *Setthi dasaj rukkhaj chindapeti.*
  (iii) Reflexive : *rukkho patati. Ghoto bhijjati.*

- When a noun is in apposition with another noun in the nominative.
  e.g. raja Magadho Seniyo Bimbisaro

- When a noun stands alone and expresses only the meaning of its stem.
  e.g. Buddho, puriso.

(b) Accusative

The accusative is generally used to denote an object in a sentence. It is the case of the direct object and can further be used as an adverb, expressed by mean especially to express direction and extension (in time or space). The goal of a motion is also the accusative case. Thus, it is used:

- Extension in time and space is denoted by the accusative.
  e.g. Atho kho bhagava bodhirukkhamule *sattahaj* ekapallavkena nisidi.

- The ordinals denoting for which time, are put in this case.
  e.g. So *dutiyaj* pi *tatiyaj* pi that'eva yaci.

- Most of the adverbs are in this case.
  e.g. Tumhe imasmij mate yeva *sukkhaj* jivissatha, jivante tu *dukkhaj* jivatha.
  .
- All verbs implying motion govern the accusative.
  e.g. puriso *gamaj* gacchati

- The prefixes *anu, abhi, adhi, pati* and *upa* govern the accusative.
- The indeclinables *dhi, antara* and *samanta* govern the accusative.

(c) Instrumental

The instrumental case indicates the instrument or the cause, and it is used to express companionship or possession. It is also the case of the agent in passive expressions.

- The agent by whom an action is performed is put in the instrumental.
  e.g. Vaddhakina geho kariyati.

- The instrumental with which an action is performed is put in this case.
  e.g. So *pharasuna* rukkhaj chindati.

- The instrument shows cause or reason.
  e.g. Rukkho *vatena* kampati ; *Kammuna* vasalo hoti.

- The conveyance in or on which one goes.
  e.g. Sa yavatika yanassa bhumi, *yanena* gantva yana paccorohitva.

- The price at which a thing is bought.
  e.g. *Satasahassena* me kitaj.

- The way by which one goes.
  e.g. Imina maggena yahi.

- The words expressing *birth, lineage, origin* or *nature* govern the instrumental.
- It expresses the time *'in'* or *'at'*.
  e.g. *Dvihi masehi* nitthasi ; Tena *samayena* Buddho Bhagava Uruvelayaj viharati.
- It expresses the companionship or possession
- In the expression 'what is the use of?' the thing is expressed by the instrumental, and the person by the dative case.

- The indeclinables *saha, saddhij, samaj, vina* and sometimes *alaj* govern this case.
- Some adverbs also are in the instrumental.
- In comparison the thing compared is in this case.
- The thing with which something is mixed is put in this case.
- The state, in which something is done, is expressed by the instrumental.
- The expression *'less by'* takes the instrumental.
- The potential and the past passive participle take the instrument for their original subject.

The instrumental and ablative have largely fallen together in singular, except in case of a-base, which retains its own form.

(d) Dative

Dative is the case of the indirect object, for instance, the person to whom something is given. Generally, the dative is used to express the person who has the advantage of some action.

- When something is given to someone.
- When something is done for someone.
- When liking or disliking for someone or something is expressed.
- When someone is informed of something.
- When the sense of purpose is expressed.
- Suitability or fitness is denoted by the dative.
- In such expression as: *'what is the use of'*, etc., the person is expressed by the dative.
- When something is refused, the person is put in the dative.
- The indeclinables *namo, sotthi, svagataj, lavha* and the words expressing their meaning govern the dative.
- When something is sent to someone the receiver is put in the dative
- When something is told or preached to someone the person who listens is put in the dative.
- The indiclinables *alaj* sometimes govern the dative.
- When a thought has occurred to someone the person is put in the dative.
- The words prefixed with *'patu'* and *'avi'* govern the dative.

The dative case is often difficult to distinguish from genitive, since the form is usually the same. The meaning are also often quite close to each other.

In singular, the dative and genitive have fallen together, except in case of a-base, where there is a distinct form also.

It should be pointed out that Pali has no equivalent to the verb 'have'. The idea may be expressed in many ways, e.g., atthi or santi.

e *(e) Ablative*

The ablative case is used to express movement away from something and release from something. The ablative can also express what has happened before something. 'as' is expressed by means of the ablative, and the adverbial expression are also found in the ablative. Hence, it is used:

- Separation
- The measure of length, breadth, or distance is denoted by the ablative.
- When some direction is expressed.
- When some cause or reason is expressed.
- When release from something is expressed.
- The verbs having the meaning '*to avoid, to obtain, to fear, to abhor'* govern the ablative.
- The indeclinables *araka, abbatra, yava, uddhaj, adho* govern the ablative.
- *Tha* (to stand) preceded by **u** governs the ablative.

- The comparative '*tara*' and those words which express its meaning govern the ablative.
- The expression *'since'*, '*beginning from*' or '*from that time*' are denoted by the ablative.
- The adverbs *pubbe, pure, puretaraj, paraj, oraj*, etc. govern the ablative.
- The idea '*in terms of*' is expressed by the ablative.

(f) Genitive

The genitive case expresses possession; it has the limiting force of an adjective . The genitive is the most common case for expressing relations between nouns.

- It also expresses the connection or relation of something or someone with some action.
- The thing with which something is composed, or of which something is consisting, is put is the genitive.
- The state of things expressed by the genitive.
- The group or heap, from which one person or a thing is distinguished or selected, is put in the genitive.
- The words of *'skill, proficiency*' etc., and their opposites govern the genitive.
- The word denoting *'time, locality, direction and distance*' are put in the genitive.
- When a portion of a whole is mentioned the whole is put in the genitive.
- When a word in genitive, with a participle in agreement, denotes some attendant circumstance it is called '*genitive absolute'*.

(g) Locative

The locative shows the place ***in*** or ***on*** which a thing or person is, or an action is performed.

- The locative denotes the time when an action takes place.
- When an individual or a thing is selected from a whole class or group, the latter is put in the locative.
- The locative shows the cause or motive of an action.
- The words denoting overlordship or ownership govern the locative.
- The locative is used absolutely wit a participle in the same case as itself.
- When someone is careful in doing something, the action is put in the locative.
- The words signifying *reverence, respect, love, delighting in, saluting, seizing, kissing, fond of ,* and *striking* govern the locative.
- It denotes the circumstances in spite of or under which an action is done.

(h) Vocative

f The Vocative forms always stand out the sentence, it is used when somebody is addressed: *bhikkhav*e ' O monks!'

g

The following example is the inflection or case endings of the declension of masculine stem **'a'.**

Inflection or case ending of the declension

Case	***singular***		***plural***	
Nom.	O		a	
Acc.	J		e	
Ins.	Ena	by with through	ebhi ehi	by with through
Dat.	aya ssa	to for	anaj	to for
Abl.	a mha sma	from	ebhi ehi	from
Gen.	ssa	of	anaj	of

Loc.	e mhi smij	on in	esu	on in
Voc.	a a	O!	a	O!

The declension may be taken up under the following heads:

(i) Nouns
(ii) Adjectives
(iii) Pronouns
(iv) Numerals

(i) Declension of Nouns

Nouns in Pali are differently declined according to their gender and termination. They are divided into two groups with reference to their endings, some ending in vowels and others ending in consonants.

The following are the examples of the declension of nouns in vowels ending:

Example : **Declension of noun in nominative case**

Gender	Stem	Stem ending	Singular	plural
Masculine	Nara	a	naro	nara
	Aggi	i	aggi	aggi aggayo
	Pakkhi	i	pakkhi	pakkhi pakkhino
	Garu	u	garu	garu garavo
	Bhatu		bhata	bhataro
	Nattu		natta	nattaro
	Gunavantu		gunava	gunavanto gunavanta
	Vidu	u	vidu	vidu viduno
	Go	o	go	gavo gavo
Feminine	Vanita	a	vanita	vanita vanitayo
	Bhumi	i	bhumi	bhumi bhumiyo
	Kumari	i	kumari	kumari kumaryo
	Dhenu	u	dhenu	dhenu dhenuyo
	Matu		mata	mataro
Neuter	Nayana	a	nayanaj	nayana nayanani
	Atthi	i	atthi	atthi atthini
	Cakkhu	u	cakkhu	cakkhu cakkhuni

(ii) Declension of Adjectives

Adjective in Pali are not treated separately from nouns, as they take all the inflections of the nouns. Almost all pronouns become adjectives when they are used before a substantive of the same gender, number and case. They are pronouns when they stand alone in a sentence.

Therefore, adjectives are divided into three kinds, namely: pronominal adjective, verbal adjective and ordinary adjective.

(a) Pronominal adjective

When pronouns become adjectives is called pronominal adjective

(b) Verbal adjective

Participles are a kind of adjectives formed from the verbal bases. Like verbs they are divided into present, past and future, and each group is again divided into active and passive. Being adjectives they are declined in all the genders.

(c) Ordinary adjective

Ordinary adjective are white (seta), short (rassa), big (mahanta) and so on. As the adjectives qualify nouns, which are of different genders and numbers, they must agree with their substantive in gender, number and case.

(iii) Declension of Pronouns

Pronouns admit of all genders as they stand for every person or thing which are in different genders. They become adjectives when they qualify other nouns. They have no vocative forms.

Pronouns are divided into 5, namely:

(i) Personal Pronoun
(ii) Relative Pronoun,
(iii) Demonstrative Pronoun
(iv) Interrogative Pronoun
(v) Reflexive Pronoun

(The declension of pronouns see appendix 3, page38)

(iv) Declension of Numerals

In Pali grammar, the numerals of cardinal and ordinal are declinable, they are more often used as adjective. Some of the numerals take all the genders, and some have their own.

※ The stems *eka, ti, catu* (2,3,4*)* are of all genders and declined differently in each gender.

※ *Eka* (one) has only singular forms. The plural forms are used to express the meaning 'some'. e.g. *eke manussa = some people.*

※ From *dvi* (2) up to *attharasa* (18), all cardinals are declined only in plural number, alike in all the three genders .

※ From *ekunavisati* (19) up to *navuti* (90) all cardinals are declined only in feminine gender, singular number.

※ *Sata* and *sahassa* (100, 1000) are declined in neuter gender.

※ *Koti* (10000000) and *pakoti* (koti x 100) are declined in feminine gender.

※ Number those ending in **a** like *visa, tijsa* (20,30) etc. are declined like feminine nouns ending in **a**, but only in singular number.

The following are some examples of the numeral declension:

Declension of "dvi == two"(plural)
(common to all genders)

Case	Plural
Nom /Acc	dve ; duve
Abl / Ins	dvibhi ; duvinnaj
Dat / Gen	dvinnaj ; duvinnaj
Loc.	dvisu

Declension of "pabca == five"(plural)
(similar in all genders)

Case	Plural
Nom /Acc	pabca
Abl / Ins	pabcabhi ; pabcahi
Dat / Gen	pabcanannaj
Loc.	pabcasu

Ccha, satta, attha and all up to **attharasa** are declined like pabca

Declension of "cha == six"(plural)
(similar in all genders)

Case	Plural
Nom /Acc	cha
Abl / Ins	chabhi ; chahi
Dat / Gen	channaj
Loc.	chasu

Declension of "satta == seven"(plural)
(similar in all genders)

CasePluralNom /AccsattaAbl / Inssattabhi ; sattahiDat / GensattannajLoc.sattasu

Declension of "attha == eight "(plural)
(similar in all genders)

CasePluralNom /AccatthaAbl / Insatthabhi ; atthahiDat / GenatthannajLoc.atthasu

Declension of "nava == nine"(plural)
(similar in all genders)

CasePluralNom /AccnavaAbl / Insnavabhi ; navahiDat / GennavannajLoc.navasu

(B) Conjugation

Conjugation is to state or set out (a verb) with its various inflection endings in order, i.e. in its voices, moods, tenses, numbers and persons. Verbs are formed with roots by adding suffixes and prefixes to them.

Verbs indicates actions, and is an important part of predicate which says somethings about the subject. The following verse is the difinition of verb:

" Yantikalaj tipurisaj
Kriyavacitikarakaj
attilivgaj dvivacanaj
tadakhyatantivuccati"

" Whatever has three tenses, three persons
indicates action, has three voices,
has no three gender, has two numbers
then, it is called akhyataj (verb)"

1. ***Tikalaj*** **=** ***three tenses***
(1) present tense = Vattamanakala
(2) past tense = Atitakala
(3) future tense = Anagatakala.

2. ***Tipurisaj*** **=** ***three persons***
(1) First person = uttamapurisa
(2) Second person = majjhipurisa
(3) Third person = pathamapurisa

3. ***Tikarakaj*** **=** ***three voices***
(1) Active voice = kattukaraka
(2) Passive voice = kammakaraka
(3) subjective voice = bhavakaraka

4. ***Dvivacanaj*** **=** ***two numbers***
(1) singular = Ekavacana
(2) plural = Bahuvacana

The Pali verbs are conjugated in singular and plural.
There are three persons: first person, second person and third person.
There are two voices: active and passive.
There are three tenses, namely: present, past and future.
There are three moods, namely: imperative, optative and conditional.

There are seven different conjugations in Pali, they are called *dhatuganas* (group of roots). The Pali grammarians represent roots with a final vowel, but it is often dropped or changed before the conjugational sign. Each *dhatuganas* has one or more different conjugational signs, which come between the root and the verbal termination.

seven conjugations and their signs 1st conjugation Bhuvadigana a 2nd conjugation Rudhadigana m a 3rd conjugation Divadigana ya 4th conjugation Svadigana no nu una 5th conjugation Kiyadigana na 6th conjugation Tanadigana o yira 7th conjugation Cutadigana e aya

A great number of roots are included in the **first** and the **seventh** group. The following are the examples of the 1st and 7th conjugation in the three tenses, three persons and their singular and plural forms.

Example : 1st conjugation

Present TensePast TenseFuture Tense*singularpluralsingularpluralsingularplural* 3rd person ti nti i i uj ijsu issati issanti 2nd person si tha O ittha issasi issatha 1st person - mi - ma ij imha imha issami issama

Examples : 7th conjugation

The base of the seventh conjugation of two kinds as it has two conjugational signs e.g. from the root *pala* two bases *pale* and *palaya* are formed.

Conjugation of pala (base pale)
Present TensePast Tense (pale and palaya combined)Future Tense*singularpluralSingularPluralsingularplural*3rd p. paleti palenti Palesi palayi Palesuj palayuj palayijsu palessati palessanti2nd p. palesi paletha Palayo Palayittha palessasi palessatha1st p. palemi palema Palesij palayij Palayimha palayimha palessami palessama
Conjugation of pala (base palaya)
Present TenseFuture Tense*singularPluralsingularplural*3rd p. palayati palayanti palayissati palayissanti2nd p. Palayasi palayatha palayissasi palayissatha1st p. palayami palayama palayissami palayisama

 The conjugational sign **na** of the fifth group is shortened in the third person plural.

Example : 5th conjugation in the simple present tense

Base vikkina Vikkinati *Vikkinanti* (shortened) Vikkinasi Vikkinatha vikkinami vikkinama

(1) Eight modes of conjugation

There are eight modes or eight verbal cases (akhyatavibhatti) of conjugation of verbs in Pali. Each of the seven groups of roots may be conjugated according to the eight modes given below:

(1)	Vattamana	=	Present Indicative
(2)	Ajjatani	=	Past Indicative or Aorist
(3)	Bhavissanti	=	Future Indicative
(4)	Pabcami	=	Imperative and Benedictive
(5)	Sattami	=	Optative or potential
(6)	Hiyattani	=	Imperfect
(7)	Parokkha	=	Perfect or past Indefinite
(8)	Kalatipatti	=	Conditional

There are two sets of inflection to form the verbs in either voice; one set is named **Parassapada** and the other **Attanopada.** The parassapada set was formerly used only to form the Active Verbs, and the attanopada set to form the Passive ones. When a verbal root is conjugated in the Active and Passive in the two sets of inflection there is no different meaning.
The following are the First Conjugation according to the eight modes:

<u>First Conjugation</u>

1. Vattamana (Present Tense)
ParassapadaAttanopada Ti nti te nte Si tha se vhe -mi -ma e -mhe
Conjugation of the root paca (to cook) in Present Indicative:
Active VoiceParassapadaAttanopadaPersonSingularPluralSingularPlural 3rd pacati pacanti pacate pacante 2nd pacasi pacatha pacase pacavhe 1st pacami pacama pace pacamhe

Passive Voice ParassapadaAttanopadaPersonSingularPluralSingularPlural 3rd paccati paccanti paccate paccante 2nd paccasi paccatha paccase paccavhe 1st Paccami paccama pacce paccamhe

2. Ajjatani (Aorist) (with or without "a" augment)
ParassapadaAttanopada i i uj ijsu a u O ttha ise ivhaj ij mha mha aj imhe

Active Voice Root Gam (u) to go ParassapadaPersonSingularPlural 3rd agacchi gacchi
agami agamasi agacchum gacchum agamum gaccimsu
agamumsu gamumsu agamamsu 2nd agaccho gaccho
agamo gamo agacchittha gacchittha
agamittha gamittha 1st agacchim gacchim
agamim agamasim agacchimha gacchimha
agamimha gamimha

Attanopada Person Singular Plural 3rd agaccha gaccha
agama gama agacchu gacchu
agamu gamu 2nd agacchise agamise agacchivham gacchivham
agamivham gamivham 1st agaccham gaccham
agamam gamam agacchimhe gacchimhe
agamimhe gamimhe

3. Bhavissanti (Future Tense)
ParassapadaAttanopada issati issanti issate Issante issasi issatha issase Issavhe issami issama issaj Issamhe

Active Voice Root Bhu (to be) Parassapada AttanopadaPersonSingularPluralSingularPlural 3rdBhavissati bhavissanti bhavissate bhavissante 2nd Bhavissasibhavissatha bhavissase bhavissavhe 1st bhavissamibhavissama bhavissam bhavissamhe

4. Pabcami (Imperative)
ParassapadaAttanopada tu ntu taj ntaj x ; (a)hi tha ntaj vho -mi -ma e amase

Active Voice Parassapada AttanopadaPerson Singular Plural Singular Plural 3rd gacchatu gacchantu gacchatam gacchantam 2nd gaccha gacchahi gacchatha gacchassu gacchavho 1st gacchami gacchama gacche gacchamese

5. sattami (Optative ; potential)
ParassapadaAttanopada eyya , e eyyuj etha eraj eyyasi eyyatha etho eyyavho eyyami eyyama eyyaj eyyamhe

Active Voice Parassapada AttanopadaPerson Singular Plural Singular Plural 3rd gaccheyya gaccheyyum
gacchetha gaccheram 2nd gaccheyyasi gaccheyyatha
gacchetho gaccheyyavho 1st gaccheyyamigaccheyyama
gaccheyyam gaccheyyamhe

6. Hiyattani (imperfect)
ParassapadaAttanopada a u ttha tthuj O ttha se vhaj a ; aj mha ij mhase

Root to go Parassapada AttanopadaPerson Singular Plural Singular Plural 3rd agaccha agama

aga agacchu agamu agacchatha agamattha agacchatthum agamatthum 2nd agaccho aagmo agacchattha agamattha agacchase agamase agacchivham agamivham 1st agaccha agama
agaccham agamam
agacchamha agamamha
agacchim agamim
agacchamhase agamamhase

7. Parokkha (Past Perfect)
ParassapadaAttanopada a u ttha re e ttha ttho vho a mha i mhe

Active Voice Root paca Parassapada AttanopadaPerson Singular Plural Singular Plural 3rd papaca papacu papacittha papacire 2nd papace papacittha papacittho papacivho 1st papaca papacimha papaci papacimhe

8. Kalatipatti (Past Conditional) (with "a" augment)
ParassapadaAttanopada ssa ssa ssajsu ssatha ssijsu sse ssatha ssase ssavhe ssa ssamha ssaj ssamhase

Active Voice "a" before the root Parassapada AttanopadaPerson Singular Plural Singular Plural 3rd apacissa apacissa apacissamsu apacissatha apacissimsu 2nd apacisse apacissatha apacissase apacissavhe 1st apacissa apacissamha apacissam apacissamhase

666Declension

Nouns in Pali are differently declined according to their gender and termination.
Nara is a masculine stem, ending in --- a.
It is also to be declined as following: ---

	Singular	Plural
Nom.	Naro = man	Nara= men
Acc.	Naran=man	Nare=men
Ins.	Narena=by, with, or through man	Narebhi; Narehi= by, with, or through men
Dat.	Naraya; Narassa=to or for man	Naranan= to or for men
Abl.	Nara; Narmha; Narasma= from a man	Narebhi; Narehi= for a man
Gen.	Narassa =of man	Naranan= of men
Loc.	Nare; Naramhi; Narasmin= on or in man	Naresu= on or in men
Vo.	Nara: Nara= Oman	Nara= O men

In Pali, there are seven inflections or case endings of the above declension are;

Case	Singular	Plural
Nom.	o	a
Acc.	n	e
Ins.	ena	ebhi; ehi
Dat.	aya; ssa	anan
Abl.	a; mha; sma	ebhi; ehi

Gen.	ssa	anan
Loc.	e; mhi; smin	esu
Vo.	a: a	a

666Declension

Nadi

	Singular	*Plural*
Nom./ Voc.	Nadi	nadi, nadiyo, najjo
Acc.	Nadij	nadi, nadiyo najjo
Ins./Abl.	Nadiya, najja	nadibhi, nadihi
Dat./Gen.	Nadiya, najja	nadinaj
Loc.	Nadiya, nadiyaj, najjaj	nadisu

Mano

Singular		Plural
Nom.	Mano, manam	mana, manani
Acc.	Manaj	mane, manani
Ins.	Manasa, manena	manebhi, manehi
Dat./Gen.	Manaso, manassa	mananaj
Abl.	Manasa, mana, Manamha, manasma	manebhi, manehi
Loc.	Manasi, mane Manamhi, manasmij	manesu
Voc.	Mana, mana	mana, manani

Satthu = Nattu

Singular		Plural
Nom.	Sattha	sattharo
Acc.	Sattharaj	satthare, sattharo
Ins./Abl.	Satthara, satthara satthubhi	sattharebhi, satthareh, satthuhi.
Dat./Gen.	Satthu, satthuno Satthussa	sattharanaj, satthanaj, satthunaj
Loc.	Satthari	sattharesu, satthusu
Voc.	Sattha, sattha	sattharo

Gacchanta

	Singular	*Plural*
Nom.	Gacchaj, gacchanto gacchanta	gacchanto,
Acc.	Gacchantaj	gacchante
Ins.	Gacchata, gacchantena gacchantehi	gacchantebhi,
Dat./Gen.	Gacchato, gaccchantassa gacchantanaj	gacchataj,
Abl.	Gacchata, gaccchantamha Gacchantasma	gacchantebhi, gacchantehi
Loc.	Gacchati, gacchante, Gacchantamhi, gacchantasmij	gacchantesu
Voc.	Gacchaj, gaccha Gaccha gacchanta	gacchanto,

5. Pitu (mas)

	Singular	*Plural*
Nom.	Pita	pitaro
Acc.	Pitaraj	pitaro, pitare (pitu)
Ins.	Pitara, pituna (petya) putubhi, putuhi	pitarebhi, pitarehi,
Dat./Gen.	Pitu, pituno, pitussa pitunaj, (pitunnaj)	pitaranaj, pitanaj,
Loc.	Pitari (pitasu)	pitaresu, pitusu
Voc.	Pita, pita	pitaro

6. aggi (mas)

	Singular	*Plural*
Nom.	Aggi	aggi, aggayo
Acc.	Aggij	aggi, aggayo
Ins.	Aggina	aggibhi, aggihi
Dat./Gen.	Aggino, aggissa	agginaj
Abl.	Aggina, aggimha, aggisma	aggibhi, aggihi
Loc.	Aggimhi, aggismij	aggisu

7. ratti (fem)

	Singular	*Plural*
Nom.	Ratti	ratti, rattiyo,

	(ratyo)	
Acc.	Rattij	ratti, rattiyo
Abl.	Rattiya, ratya	rattibhi, rattihi
Dat./Gen.	Rattiya, ratya	rattinaj
Loc.	Rattiya, rattiyaj, ratto	rattisu

Note: rattiya > ratya

Inst. pl -- rattisu

8. amha

	Singular	*Plural*
Nom.	Ahaj	mayaj, amhe
Acc.	Maj, mamaj	amhebhi, amhakaj, no
Ins.	Maya, me	amhebhi, amhehi, no
Dat./Gen.	Mama, mayaj	amhaj, amhakaj,
	Me, mamaj	no
Abl.	Maya	amhebhi, amhehi
Loc.	Mayi	amhesu

CONJUGATION

There are seven different conjugations in Pali; they are called *dhatugana* (=group of roots). The Pali grammarians represent roots with a final vowel, but it id often dropped or changed before the conjugational sign. Each *dhatugana* has one or more different conjugational signs, which come between the root and the verbal termination.

The seven conjugations and their sigh are:

1st conjugation = Bhavadigana: a

2nd conjugation = Rudhadigana: m-a

3rd	conjugation	= Divadigana : ya
4th	conjugation	=Svadigana: no, nu, una
5th	conjugation	=Kiyadigana: na
6th	conjugation	=Tanadigana : o,yira
7th	conjugation	=Cura digana: e, aya

A great number of roots are included in the first and the seventh group. For instance, the roots pacca and bhava, belong to the first conjugation. The last vowel of Pacca is dropped before the conjugational sign a.

The monosyllabic roots like bhu do not drop their vowel. It is strengthens before the conjugational sign.

i or i strengthen becomes e
u or u trengthen becomes o

E.g. Ni+ a becomes Ne+a:
Bhu+a becomes bho+a
Then e followed by a is changed into ay

A …….. ava

Ne+a	becomes	naya
Bho+a …….		Bhava

<u>The seventh conjugation</u>

The special feature of the first conjugation is that the last vowel of the base is lengthened before the First Personal endings.

The same rule is applied for the bases ending with a of the 2nd, 3rd, 6th and 7th conjugations, in addition to their special features.

The bases of the seventh conjugations are of two kinds as it has two conjugational signs, e.g. from the root two puja bases ***puje*** and ***pujaya*** are formed.

E.g. puja

Base Puje

1.Pujeti	Pujenti
2.Pujesi	Pujetha
3.Pujemi	Pujema

Base Pujaya

1.Pujayati	Pujayanti
2.Pujayasi	Pujayatha
3.Pujayami	Pujayama

First conjugation

Present Tense
The inflections or the personal endings of the First Mode, Vattamana or Present tense are:

Parassapada
(Active voice)

3rd punja ti (he eats)	punjanti (they eat)
2nd punja si(you eat)	punjatha (you eat)
1st punja mi(I eat)	punjama (we eat)

Middle attanopada

3rd punjate	(he eats)	punjante
2nd punjase		punjavhe
1st punje		punjamhe

Conjugation of the root *punja* (to eat) in present Indicative.

Attanopada

3rd punjate	(he is eaten)	punjante (they are eaten)
2nd punjase		punjavhe
1st punje		punjamhe

The imperative (Bendicative Included)
The personal endings of this are:

Parassapada

3rd punja tu (let him eat)	punjantu (let they eat)
2nd punja hi	punjatha
1st punja mi	punjama

Attanopada

3rd punjatam	punjantam
2nd punjassu	punjavho
1st punje	punjamase

The optative (Potential)

The personal endings of this mode are:

Parassapada

3rd punjeyya (he would eat)	punjeyyun (they would eat)
2nd punjeyyasi	punjeyyatha
1st punjeyyami	punjeyyama

Attanopada

3rd punjetha	punjeran
2nd punjetho	punjeyyavho
1st punjayyam	punjeyyamhe

Past tense

The second mode is Ajjatani, Aorist.

The personal endings of this mode are:

Parassapada

3rd punji	punjum;	punjinsu
2nd punjo	punjattha	
1st punjin	punjamha	

Attanopada

3rd punja	punju
2nd punjise	punjivhan
1st punjan	punjimhe

The 6th mode is Hiyattani.
The personal endings of this mode are:

Parassapada

3rd punja	punju
2nd punjo	punja ttha
1st punja ; punjan	punja mha

Attanopada

3rd punjattha	punjatthun	
2nd punjase		punjavhan
1st punjin		punjamhase

This was originally used to express the definite past, and Ajjatani was used to express the time recently passed; but now they have lost their individual significance, and Ajjatani is extensively used to express the definite past.

Past Indefinite

The seventh mode. Parokkha.
The personal endings of this mode are:

Active Voice

Parassapada

3rd punja	punju
2nd punje	punjattha
1st punja	punjamha

Attanopada

3rd punjattha	punjare
2nd punjattho	punjavho
1st punji	punjamhe

This mode is very seldom used, and this is characterised by the reduplication of root.

1. The first consonant of a root is reduplicated together with the vowel that follows it.
2. If the root begins with a vowel that vowel alone is reduplicated.
3. Its corresponding palatal reduplicates a guttural.
4. An aspirate is reduplicated by its unaspirated, and an unaspirate by itself.
5. J reduplicates H of a root.
6. A long vowel is shortened in the reduplicated syllable.

Future tense

The third Mode is bhavissanti
The personal endings of this mode are:

Parassapada

3rd Punjissati	Punjissanti
2nd Punjissasi	Punjissatha
1st Punjissami	Punjissama

Attanopada

3rd Punjissate	Punjissante
2nd Punjissase	Punjissan
1st Punjissamhe	Punjissavhae

The past Conditional

The personal endings of the 8th mode, Kalatipatti, are:

Parassapada

3rd Bhunjissa	
Bhunjissa	bhunjissansu
2nd Bhunjisse	bhunjissatha
1stBunjissami	bhunjissama

Attanopada

3rd Bhunjissatha	bhunjissinsu
2nd Bhunjissase	bhunjissavhae
1st Bhunjissan	Bunjissamhase

This mode sometimes takes the augment a, before the root.

Parassapada

3rd Abhunjissa; (if he had eaten)	Abhunjissamsu
Abhunjissa	
2nd Abhunjissase	Abhunjissatha

1st	Abhunjissa	Abhunjissamha

Attanopada

3rd	Abhunjissaha	Abhunjissimsu
2nd	Abhunjissase	Abhunjissavhae
1st	Abhunjissam	Abhunjissamhe

Second conjugation

Rudhadi-Group

There is no difference in the personal endings of this or the other forthcoming conjugations from the First conjugation. The difference lies in the bases formed through the different conjugational sings.

The conjugational sign of this Rudhada-group is n –a. n is inserted after the first syllable of the root: e.g. the root Sica(to sprinkle)+n-a =Sinca+; when the last vowel is dropped it becomes Sinca.
One may conjugate these bases just like the verbs in the First Conjugation:
Sincati (he pour down)
Sincanti (they pour down) and so on for every mode.

Some other bases of this conjugation are:

- Yuja (to yoke or join) +n-a=yunja
- Vida (to suffer)+n-a=vinda
- Bhida (to break)+n-a=bhinda
- Muca (to release)+n-a=munca
- Badha (to bind or confine)+n-a=bandha
- Rudha (to obstruct)+n-a+rundha

Third conjugation

Divadi-group

The sign of this group is ***ya***, which is assimilated to the last consonant of the root. Some rules and examples for assimilation of Y are given in the Mixed Sandhi, the page number 7-8. They may be applied here too.

After a root ending in a long vowel, Ya does not changes its form.
In other cases:

Dh+ya becomes jjha
S+ya becomes ssa
V+ya becomes bba

Examples

Divu (to play) +ya+ti=divyati=dibbati
Yudha (to fight)+ ya+ti=yudhyat=yujjhati
Budha (to know)+ ya+ti=budhyati=bujjhati
Sivu (to sew) + ya+ti=sivyati=sibbati
Ga (to sigh)+ ya+ti=gayati
Jha(to ponder) + ya+ti=jhayati
Dusa (to vex)+ya+ti=dusyati=dussati
Ve (toweave)+ya+ti+vayati. Ve becomesva

Fourth conjugation

Svadi-group

The conjugation signs of this group are na,una and no.

Examples

Su (to hear)+na+ti=sunati
Su (to hear)+no+ti=sunoti
Pa+apa(to attain or come to)+una+ti= papunati
Sambhu(to attain)+na+ti=sambhunati
A +vu (to fix on to, tostring) +na+ti=avunati
Sakka (to be able)+una+ti= sakkunati

Fifth conjugation

Kayati-group

The conjugational sing of this group is na.

Examples

Gaha (to take)+na+ti=ganhati
Mi (to measure)+na+ti=minati
Asa (to eat)+na+ti=asanati
Dhu (to shake)+na+ti=dhunati
Na (to know) becomes ja. Ja+na+ti=janati
Ji (to conquer)+na+ti=jinati
Ki (to bargin)+na+ti= kinati (to buy)
Vi +ki+na+ti= vikkinati
Here n is interchanged with h.

Sixth conjugation

Tanadi-Group

The conjugational sign of this group is o.

Examples
Pa+apa(to attain or come) +o+ti= papoti
Mana (to think)+o+ti= manoti
Kara (to do)+ o+ti=karoti
Tanu(to expand)+o+ti= tanoti

Seventh conjugation

Curadi-group

The conjugational sign of this group is ***aya***, usually contracted to e.
These signs strangthen the radical vowels I and u of the roots when they are not followed by a conjunct consonant.

Examples
Cunna (to powder) + e + ti = cunneti
Cinta (to think) +e + ti = cinteti
Cura (to steal)+e + ti = coreti
Cura +aya + ti =corayati
Gupa (to guard)+e + ti =gopeti
Gupa +aya + ti = gopayati
Chadda (to throw away)+e + ti =chaddeti

Question: Will be, the infinitive (lectured by ven. Piyaratna)

The sign of the infinitive is **-tuṁ**. It is used like in English:

pacituṁ (to cook)
pātuṁ (to drink)
pivituṁ (to drink)
gantuṁ (to go)
bhottu or *bhunjituṁ* (to eat)
kātuṁ (to do)
laddhuṁ or *labhituṁ* (to get)
harituṁ (to carry)
dātuṁ (to give)
āharituṁ (to bring)

-tuṁ is simply added to the roots of one syllable to form the infinitive. An extra **i** is added before **-tuṁ** in the case of the bases consisting of more than one syllable.

(1) **-tuṁ** and **-tave** are suffixed to the roots or the bases in order to form infinitives.

(i) Thy are joined with an additional **i**, to the roots ending in **a** and **u**:
paca + i + tuṁ = *pacituṁ* (to cook)
dhāvu + i + tuṁ = *dhavituṁ* (to run)
jana + i + tuṁ = *janituṁ* (to know)

(ii) They are directly added to the roots ending in **ā**:
dā + tuṁ = *dātuṁ* (to give)
thā + tuṁ = *thātuṁ* (to stand)
Root *kara* becomes *kā* before these; then it is treated as a root ending in **ā**:
kā + tuṁ = *kātuṁ* (to do)
kā + tava = *kātave* (to do)

(iii) The last consonant of some roots is assimilated to **t** of the suffixes:
kara + tuṁ = *kattuṁ* (to do)
chida + tuṁ = *chettuṁ* (to cut)
buja + tuṁ = *bhottuṁ* (to eat; to enjoy)

(iv) Strengthening the first vowel sometimes takes place before these:
nī + tuṁ = *netuṁ* (to lead; to carry)
su + tuṁ = *sotuṁ* (to hear)

(2) To the causal bases and the bases of the seventh conjugation ending in **a** these suffixes are joined with the help of **i**. They are directly added to those bases ending in **e**.

(a) Causal bases:
kāre + tuṁ = *kāretuṁ,* *kāreya + i + tuṁ = kārayituṁ* (to cause to do)
mārāpe + tuṁ = *marapetuṁ,* *mārāpaya + i + tuṁ* = *marapayituṁ* (to cause to kill)

(b) Bases of the seventh conjugation:
core + tuṁ = *coretuṁ,* *coraya + i + tuṁ = corayituṁ* (to steal)
dese + tuṁ = *desetuṁ,* *desaya + i + tuṁ = desayituṁ* (to preach)

Question: Explain the *niggahita* ṇ *sandhi* with example (lectured by ven. Piyaratna)

(1) **ṇ** before a *vagga*-consonant may, sometimes, be transformed to the 'nasal' or the fifth letter of the group to which that consonant belongs.

dipaṇ + karo = *dipaṇkaro*
taṇ + dhanaṁ = *taṇdhanaṁ*

(2) **ṇ** before **l** is sometimes transformed to **l**:
saṇ + lahuko = *sallahuko*
puṇ + lingaṁ = *pullingaṁ*
saṇ + lapo = *sallapo*

(3) **ṇ** before **e** or **h** is sometimes changed to **n**; **ṇ** before **e** is duplicated:
paccattaṇ + eva = *paccattaṇṇeva*
taṇ + hi tassa = *tan hi tassa*
evaṇ + hi vo = *evan hi vo*

(4) **ṇ** followed by **y** combines with **ñ** to form **ñ**:
saṇ + yogo = *sañño ga*
yaṇ + yad eva = *yañ ñad eva*
saṇ + yojanaṁ = *sañño janaṁ*

(5) **ṇ** followed by a vowel sometimes becomes **ṁ** or **d**.
taṇ + ahaṁ = *taṁ ahaṁ*
etaṇ + avoca = *etad avoca*
kiṇ + etaṇ = *kiṁ etaṁ*

(6) **ṇ** followed by a vowel or a consonant is sometimes elided; then the vowel in some cases is lengthened:
tasaṇ + ahaṁ = *tasahaṁ*
evaṇ + ahaṁ = *evahaṁ*
adasiṇ + ahaṁ = *adasahaṁ*

(7) A vowel after **ṇ** is sometimes elided; then **ṇ** undergoes the change stated in most instances:
abhinanduṇ + iti = abhinanduṇ ti
halaṇ + idani = *halaṇ dani*
idaṇ + api = *idaṁ pi*

(8) **ṇ** is sometimes inserted before a vowel or a consonant:
cakkhu + udapādi = *cakkhuṇ udapādi*
manopubba + gama = *manopubbaṇgamā*
ava + siro = avaṇsiro

Question: Will be have declension of *rāja* (king) (lectured by ven. Piyaratna)

Rājā (king):

	Singular	Plural
nom.	*rājā*	*rājāno*
acc.	*rājānaṁ, rājaṁ*	*rājāno*
ins.	*raññā, rājena*	*rājūbhi, rājūhi, jājebhi, rājehi*
dat., gen.	*raññe, rājino*	*raññaṁ, rājūnaṁ, rājānaṁ*
abl.	*raññā, rājamhā, rājasmā*	*rājūbhi, rājūhi, rājebhi, rājehi*
loc.	*raññe, rājini, rājamhi, rājasmiṁ*	*rājusu, rājesu*
voc.	*rāja, rājā*	*rājāno*

Attā (self):

	Singular	Plural
nom.	*attā*	*attāno*

acc.	*attānaṁ, attaṁ*	*attāno*
ins.	*attanā, attena*	*attanebhi, attanehi*
dat., gen.	*attano*	*attānaṁ*
abl.	*attanā*	*attanebhi, attanehi*
loc.	*attani*	*attanesu*
voc.	*atta, attā*	*attāno*

Gunavantu (virtuous):

	Singular	Plural
nom.	*gunavā*	*gunavanto, gunavantā*
acc.	*gunavantaṁ*	*gunavante*
ins.	*gunavatā, gunavantena*	*gunavantebhi, gunavantehi*
dat., gen.	*gunavato, gunavantassa*	*gunavataṁ, gunavantānaṁ*
abl.	*gunavatā, gunavantamhā, gunavantasmā*	*gunavantebhi, gunavantehi*
loc.	*gunavati, gunavante gunavantamhi, gunavantasmiṁ*	*gunavantesu*
voc.	*gunavaṁ, gunava, gunavā*	*gunavanto, gunavantā*

Question: Should be have conjugation „*gamu-gam*“[34] (lectured by ven. Piyaratana)

Answer:

1. Present (*vattamānā*) – (he) goes

	Parassapada (active) – (he) goes		*Attanopada* (passive) – (he) is gone	
Person	Sg.	Pl.	Sg.	Pl.
1st	(*ā*)*gacchāmi*	(*ā*)*gacchāma*	(*ā*)*gacche*	(*ā*)*gacchamhe*
2nd	(*ā*)*gacchasi*	(*ā*)*gacchatha*	(*ā*)*gacchase*	(*ā*)*gacchavhe*
3rd	(*ā*)*gacchati*	(*ā*)*gacchanti*	(*ā*)*gacchate*	(*ā*)*gacchante*

2. Past (*ajjatanī*) – (he) went

	Parassapada		*Attanopada*	
Person	Sg.	Pl.	Sg.	Pl.
1st	(*ā*)*gaccho,* (*ā*)*gamo,* (*ā*)*gacchim,* (*ā*)*gamim,*	(*ā*)*gacchittha,* (*ā*)*gamittha,* (*ā*)*gacchimha,*	(*ā*)*gacchise,* (*ā*)*gamise,* (*ā*)*gacchaṁ,*	(*ā*)*gacchivhaṁ,* (*ā*)*gamivhaṁ,* (*ā*)*gacchimhe,*

34 I added to every form of the verb „(*ā*)“, so that it can be clearly seen, that with the verb *āgaccha* is the conjugation same, only that „**ā**“ should be added at the beginning of each word.

	(ā)gamasim	*(ā)gamimha*	*(ā)gamaṁ*	*(ā)gamimhe*
2nd	*(ā)gami, (ā)gamasi*	*(ā)gamum, (ā)gacchimsu, (ā)gamimsu, (ā)gamamsu*	*(ā)gama*	*(ā)gamu*
3rd	*(ā)gacchi*	*(ā)gacchuṁ*	*(ā)gaccha*	*(ā)gacchu*

3. Future (*bhavissanti*) – (he) will go

	Parassapada		*Attanopada*	
Person	Sg.	Pl.	Sg.	Pl.
1st	*(ā)gamissāmi*	*(ā)gamissāma*	*(ā)gamissaṁ*	*(ā)gamissamhe*
2nd	*(ā)gamissasi*	*(ā)gamissatha*	*(ā)gamissase*	*(ā)gamissavhe*
3rd	*(ā)gamissati*	*(ā)gamissanti*	*(ā)gamissate*	*(ā)gamissante*

4. Imperative (*pañcamī*) – go! / let (him) go!

	Parassapada		*Attanopada*	
Person	Sg.	Pl.	Sg.	Pl.
1st	*(ā)gacchāmi*	*(ā)gacchāma*	*(ā)gacche*	*(ā)gacchamase*
2nd	*(ā)gaccha, (ā)gacchahi*	*(ā)gacchatha*	*(ā)gacchassu*	*(ā)gacchavho*
3rd	*(ā)gacchatu*	*(ā)gacchantu*	*(ā)gacchataṁ*	*(ā)gacchantaṁ*

5. Optative potential (*sattamī*) – (he) would go

	Parassapada		*Attanopada*	
Person	Sg.	Pl.	Sg.	Pl.
1st	*(ā)gaccheyyāmi*	*(ā)gaccheyyāma*	*(ā)gaccheyyaṁ*	*(ā)gaccheyyamhe*
2nd	*(ā)gaccheyyasi*	*(ā)gaccheyyatha*	*(ā)gacchetho*	*(ā)gaccheyavho*
3rd	*(ā)gaccheyya*	*(ā)gaccheyyuṁ*	*(ā)gacchetha*	*(ā)gaccheraṁ*

QUESTION: SHOULD BE HAVE MODES.. (LECTURED BY VEN. PIYARATANA)

1. Present (*vattamānā*)

	Parassapada		*Attanopada*	
Person	Sg.	Pl.	Sg.	Pl.
1st	**mi**	**ma**	**e**	**mhe**
2nd	**si**	**tha**	**se**	**vhe**
3rd	**ti**	**nti**	**te**	**nte**

2. Past (*Ajjatanī*)

	Parassapada		*Attanopada*	
Person	Sg.	Pl.	Sg.	Pl.
1st	**iṁ**	**mhā**	**aṁ**	**imhe**
2nd	**o**	**tha**	**ise**	**ivha**
3rd	**ī**	**uṁ, iṁsu**	**ā**	**ū**

3. Future (*bhavissanti*)

	Parassapada		*Attanopada*	
Person	Sg.	Pl.	Sg.	Pl.
1st	**issāmi**	**issāma**	**issaṁ**	**issāmhe**
2nd	**issasi**	**issatha**	**issase**	**issavhe**

3rd	**issati**	**issanti**	**issate**	**issante**

4. Imperative (*pañcamī*)

	Parassapada		*Attanopada*	
Person	Sg.	Pl.	Sg.	Pl.
1st	**mi**	**ma**	**e**	**āmase**
2nd	**hi**	**tha**	**ssu**	**vho**
3rd	**tu**	**ntu**	**taṁ**	**ntaṁ**

5. Optative potential (*sattamī*)

	Parassapada		*Attanopada*	
Person	Sg.	Pl.	Sg.	Pl.
1st	**eyyami**	**eyyama**	**eyyaṁ**	**eyyamhe**
2nd	**eyyasi**	**eyyatha**	**etho**	**eyyavho**
3rd	**eyya**	**eyyuṁ**	**etha**	**eraṁ**

6. Imperfect (*hinyatani*)

	Parassapada		*Attanopada*	
Person	Sg.	Pl.	Sg.	Pl.
1st	**a**, **aṁ**	**mha**	**iṁ**	**mhase**
2nd	**o**	**tha**	**se**	**vhaṁ**
3rd	**ā**	**ū**	**ttha**	**tthuṁ**

7. Perfect / Past infinitive (*parokkha*)

	Parassapada		*Attanopada*	
Person	Sg.	Pl.	Sg.	Pl.
1st	**a**	**mha**	**i**	**mhe**
2nd	**e**	**tha**	**ttho**	**vho**
3rd	**a**	**u**	**tha**	**re**

8. Past conditional (*kalatipatti*)

	Parassapada		*Attanopada*	
Person	Sg.	Pl.	Sg.	Pl.
1st	**ssa**	**ssamhā**	**issaṁ**	**ssāmhase**
2nd	**sse**	**ssatha**	**issase**	**ssavhe**
3rd	**ssā**, **ssa**	**ssaṁsu**	**ssatha**	**ssiṁsu**

<u>Question:</u> Should be have conjugation „*Bhu*“ (lectured by ven. Piyaratana)

1. Present (*vattamānā*)

	Parassapada		*Attanopada*	
Person	Sg.	Pl.	Sg.	Pl.
1st	*bhavāmi*	*bhavāma*	*bhave*	*bhavamhe*
2nd	*bhavasi*	*bhavatha*	*bhavase*	*bhavavhe*
3rd	*bhavati*	*bhavanti*	*bhavate*	*bhavante*

2. Past (*ajjatanī*)

	Parassapada		*Attanopada*	
Person	Sg.	Pl.	Sg.	Pl.
1st	*bhaviṁ*	*bhavimha, bhavimhā*	*bhavaṁ*	*bhavimhe*
2nd	*bhavo*	*bhavitha*	*bhavise*	*bhavivhaṁ*
3rd	*bhavi, bhāvi*	*bhavum, bhavimsu*	*bhava*	*bhavu*

3. Future (*bhavissanti*)

	Parassapada		*Attanopada*	
Person	Sg.	Pl.	Sg.	Pl.
1st	*bhavissāmi*	*bhavissāma*	*bhavissaṁ*	*bhavissamhe*
2nd	*bhavissasi*	*bhavissatha*	*bhavissase*	*bhavissavhe*
3rd	*bhavissati*	*bhavissanti*	*bhavissate*	*bhavissante*

4. Imperative (*pañcamī*)

	Parassapada		*Attanopada*	
Person	Sg.	Pl.	Sg.	Pl.
1st	*bhavāmi*	*bhavāma*	*bhave*	*bhavāmase*
2nd	*bhava, bhavahi*	*bhavatha*	*bhavassu*	*bhavavho*
3rd	*bhavatu*	*bhavantu*	*bhavataṁ*	*bhavantaṁ*

5. Optative potential (*sattamī*)

	Parassapada		*Attanopada*	
Person	Sg.	Pl.	Sg.	Pl.
1st	*bhaveyyāmi*	*bhaveyyāma*	*bhaveyyaṁ*	*bhaveyyāmhe*
2nd	*bhaveyyāsi*	*bhaveyyātha*	*bhavetho*	*bhaveyyavho*
3rd	*bhaveyya*	*bhaveyyuṁ*	*bhavetha*	*bhaveraṁ*

6662. SANDHI (EUPHONIC COMBINATIONS)

When two sounds are joined together, they sometimes undergo changes according to certain rules for the sake of euphony is called ***Sandhi*** (combination or fitting together). The joining or combination occurs between the last letter of the first and the last letter of the second word. The former, if it is a vowel, is called *'pubbasara'* and if a consonant is called *'pubbavyabjana'*. The latter is called '*parasara*' and '*paravyabjana*' respectively.

Examples: loka + agga ---- lok**a** = pubbasara
agga = parasara

saj + thana ---- sa**j** = pubbavyabjana
thana = paravyabjana

According to the rules apply to the joining together of two vowels, two consonants, we have vowel sandhi rules and consonant rules, and another is the combination of **'j'** called niggahitasandhi. There are also a few cases of joining together of consonants and vowels called mixed sandhi.

Thus, the section generally is divided into 4 sub-headings, namely:

(a) sarasandhi
(b) vyabjanasandhi
(b) niggahitasandhi
(c) vomissakasandhi

(1) Sarasandhi

The rules of vowel sandhi are based on the avoidance of hiatus. There is hiatus when two vowels come together. Hiatus is avoided by the rules of elision, contraction, changing and insertion. With the rules of these, sometimes the 1st or 2nd vowel is lengthening or shortening.

The combination of vowels is effected by elision or changing of one of the two contiguous vowels. The words are usually combined after elided. According to the rules of Sarasandhi, they may be divided as follows:

(A) ELISION

(i) First vowel is elided when vowel is before another vowel.

Examples:	loka	+	aggapuggalo	=	lokaggapuggalo
	pabba	+	indriyaṃ	=	pabbindriyaṃ
	tini	+	imani	=	tinimani
	tayo	+	assu	=	tayassu

(ii) Sometimes when the 1st vowel is elided, the 2nd is lengthened

Examples:	Buddha	+	anussati	=	Buddhanussati
	ati	+	iti	=	atito
	yopi	+	ayaṃ	=	yopayaṃ
	ratti	+	uparoto	=	rattuparoto

(iii) When two contiguous vowels are dissimilar, the second is elided

Examples:	chaya	+	iva	=	chayava
	sabba	+	iti	=	sabbati
	iti	+	api	=	itipi
	akase	+	iva	=	akaseva

※ The short vowel that follows o is elided and an apostrophe is put in its place.

kiso	+	asi	=	kiso'si	
so	+	ahaj	=	so'haj	

(iv) Sometimes when the 2nd vowel is elided, the 1st vowel is lengthened

Examples	deva	+	iti	=	devati
	vi	+	atinameti	=	vitinameti
	sadhu	+	iti	=	sadhuti
	kijsu	+	idha	=	kijsudha

(B) CONTRACTION

(i) When two vowels come together, they may be contracted into one

***Examples**: Two similar vowels are sometimes contracted into long of the same kind*

a	+	a	=	a		
a	+	a	=	a		
a	+	a	=	a		
a	+	a	=	a		

* the result is similar in the case of **i i u u**

*(ii) When the vowel **a** or **a** combine with **i** or **i** is contracted to **e***

a + i = e
a + i = e

Examples:

bandhusssa	+	iva		=	bandhusseva	
jina	+	iritaj	=	jineritaj		
upa	+	ito	=	upeto		
ava	+	icca	=	avecca		

*(iii) When the vowel **a** or **a** combine with **u** or **u** is contracted to **o***

a + u = o
a + u = o

Examples:

canda	+	udaya	=	candodaya
Yatha	+	udaka	=	yathodake
Udadhi	+	umi	=	udadhomi

※ The contraction into **e** and **o** of sandhi applies mainly to the Gatha-language.

(C) CHANGING

*(i) **i** **i** **e** before dissimilar vowels is changed to **y** ,then the 2nd vowel sometimes is lengthened.*

Examples:

aggi	+	agaro	=	aggyagaro
me	+	ayaj	=	myayaj
sotthi	+	atthu	=	sotthyatthu
satami	+	at the	=	sotamyatthe

*(ii) **o** **u** before dissimilar vowel is changed to **v** , then the 2nd is lengthened.*

Examples:

so	+	ahaj	=	svahaj
yo	+	ayaj	=	yvayaj
anu	+	eti	=	anveti
na tu	+	eva	=	na tveva

(D) INSERTION

*(i) Consonants, **y v m d n t r l h** are sometimes inserted between two vowels to avoid a hiatus.*

Examples:

y	:	na		+	idaj	=	nayidaj	
		vuddhi	+	eva		=	vuddhiyeva	
v	:	ti		+	avgulaj	=	tivavgulaj	
		pa		+	uccati	=	pavuccati	
m :		idha		+	ijjhati	=	idhamijjhiati	
		lahu		+	essati	=	lahumessati	
d :		atta		+	attho	=	attadattho	

	tava	+	eva	=	tavadeva		
n :	ito	+	ayati	=	itonayati		
t :	tasma	+	iha	=	tasmatiha		
	ajja	+	agge	=	ajjatagge		
r :	du	+	akkhato	=	durakkhato		
	patu	+	ahosa	=	paturahosa		
	ni	+	uttaro	=	niruttaro		
l :	cha	+	abhibba	=	chalabhibba		
	cha	+	ajsu	=	chalajsu		
h :	su	+	uju ca	=	suhuju ca		

(B) VYABJANASANDHI

In Pali the consonants may be divided according to their strength or power of resistance and sometimes the vowel before a consonant is lengthened or shortened for the sake of prosody.

*(i) vowel **+** consonant is generally reduplicated*

A consonant after a vowel is generally reduplicated. An aspirate is reduplicated by an unaspirate, and an unaspirate by itself.

Examples:	rupa	+	khando	=	rupakkhandho
	du	+	karaj	=	dukkaraj
	vi	+	banaj	=	vibbanaj
	upa	+	davo	=	upaddavo

(ii) Long vowel shortened before a reduplicated consonant

Examples:	para	+	kamo	=	parakkamo
	a	+	khato	=	akkhato
	tanha	+	khayo	=	tanhakkhayo

The exception to this rule are:

vedana	+	khandho	=	vedanakkhandho
pabba	+	khandho	=	pabbakkhandho

(iii) vowel before a consonant is sometimes lengthened

Examples:	khanti	+	paramaj	=	khanti paramaj
	jayati	+	soko	=	jayati soko
	mabbati	+	balo	=	mabbati balo
	nibbattati	+	dukkhaj	=	nibbattti dukkhaj

(iv) vowel before a consonant sometimes is shortened

Examples:	bhovadi	+	nama so hoti	=	bhovadi nama so hoti
	Buddhe yadi va	+	savake	=	buddhe yadi va savake

*(v) **So** and **eso** before a consonant, **o** is changed into **a***

Examples:

eso	+	dhammo	=	esadhammo
so	+	muni	=	sa muni
eso	+	patto	=	esa patto
so	+	idani	=	sa idani

(c) Niggahitasandhi

(i) When a nasal vowel is followed by a consonant, the anusvara before mutes and nasals is changed into the corresponding nasal

Examples:

dipaj	+	karo	=	dipavkaro
sayaj	+	jato	=	sayabjato
saj	+	thanaj	=	santhanaj
amataj	+	dado	=	amatandado
evaj	+	me sutaj	=	evam me sutaj

*(ii) j before **l** is transformed to **l***

Examples:

saj	+	lahuko	=	sallahuko
puj	+	livgaj	=	pullivgaj
saj	+	lapo	=	sallapo
patisaj	+	lino	=	patisallino

*(iii) j before **e** or **h** is changed to b and b is before **e** is reduplicated*

Examples:

taj	+	hi tassa	=	tab hi tassa
evaj	+	hi vo	=	evab hi vo
paccataj	+	eva	=	paccatab-b-eva
taj khanaj	+	eva	=	tabkhanab-b-eva

*(iv) j followed by **y** are optionally changed into bb*

Examples:

saj	+	yogo	=	sabbogo
yaj	+	yad eva	=	yabbad eva
saj	+	yojanaj	=	sabbojanaj
anantarikaj	+	yam ahu	=	anantarikabbam ahu

*(v) j followed by a vowel becomes **m** or **d***

Examples:

taj	+	ahaj	=	tam ahaj
etaj	+	avoca	=	etad avoca
taj	+	atthaj	=	tam atthaj ; tad atthaj
yaj	+	idaj	=	yad idaj ; yam idaj

(vi) j followed by a vowel or a consonant is elided and in some cases is lengthened

Examples: vidunaj + aggaj = vidunaggaj
Buddhanaj + sasanaj = Buddhana sasanaj
tasaj + ahaj = tasahaj
evaj + ahaj = evahaj

(vii) A vowel after j is elided and sometimes changed stated in (i)

Examples: abhinanduj + iti = abhinandun 'ti
halaj + idani = halan 'dani
tvaj + asi = tvaj 'si
uttarij + api = uttarim pi

(viii) j is sometimes inserted before a vowel or a consonant

Examples: chakku + udapadi = cakkhuj udapadi
ava + siro = avajsiro

(D) VOMISSAKASANDHI

When **i** before a dissimilar vowel is changed to **y** i.e., according to the rule of vowel sandhi rules of changing (i*)*). **y** together with preceding consonant, undergoes several changes.

(i) ***ty*** *becomes* ***cc***

Examples: iti + evaj = ity + evaj = iccevaj
ati + antaj = aty + antaj = accantaj
jati + andho = jaty + andho = jacandho
pati + ayo = paty + ayo = patccayo

(ii) ***dy*** *becomes* ***jj***

Examples: yadi + evaj = yady + evaj = yajjevaj
nadi + a = nady + a = najja

(iii) ***dhy*** *becomes* ***jjh***

Examples: adhi + agama = adhy + agama = ajjhagama
bodhi + avga = bodhy + avga = bojjhavga

(iv) ***bhy*** *becomes* ***bbh***

Examples: abhi + okaso = abhy + okaso = abbhokaso
abhi + uggacchati = abhy + uggacchati = abbhuggacchati

(v) ***py*** *becomes* ***pp***

Examples:	api	+	ekacce	=	apy	+	ekacce	=	appekacce
	api	+	ekada	=	apy	+	ekada	=	appekada

666SANDHI DIVIDED INTO:

1. Vowel (svara)
2. Consonant (vyabjana)
3. Nasal (niggahita)
4. Mixed (vomissaka)

- There are certain words:

1. lopa = dropped
2. adesa = replaced
3. agama = inserted
4. samikarana = assimilation
5. svarabhakti = anaptikis

Phonetics is a part of grammar which deal with the elementary vocal sounds. In pali it is technically called sikkaha or akkhata sandhi. The letter expression being used in contradict distinction with para-sandhi or words sandhi. There are various changes that occur in the articulation or pronunciation of syllabus or sounds in simple words. The main cause of these changes is generally described as laziness or the tendency to express the sound with least effort. All the middle Indo-Aryan speech including pali are marked by the simplification of the sound system which prevailed in the old Indo-Aryan speechs (Vedic Sanskrit). Some of the old sounds were simply dropped, and in the combination of dissimilar sound they were either change to similar ones or modified and replaced by an easier altogether different sound. This tendency is generally regarded as a phase of linguistic decay. When pali is a literal speech came to be standardized, some of the lost sounds were restored in it and a few others were compensated. The process of decay in the sound system which is started from early times and continued to operate 操作 freely on all Prakrit dialects. Thus to a considerable extend by the standardization, the phonetics changes in pali as the other languages may be broadly divided into two classes, one comprising 包含 those that can be explained by some universal principles and the other relating to those that are attributed to local or dialectic reasions. The content changes belonging to the second class, takes place more or less owing to the influence of other local or neighboring dialects having their own peculiar 奇特,特殊 words and pronunciation.

As mentioned earlier, sandhi is the union or combination of two letters or sound. Sandhi helps to utter words easily and simply like tadhita (secondary derivative), kitaka (primary derivative), samasa (compound). Sandhi also shorten the sound, samada, kitaka and tadhita summarize not only the sound but also meaning. It is important that by combination, sound can be shortened. In Sanskrit, combination are rigid 精密的 and highly formulized, but in pali it is free and unconventional 非傳統的. Tada sandhi or word sandhi is not importing 含 in pali, it depends on the writer. Both Sanskrit and Pali combination are much more frequent 時常發生的

in verses than prose for the sake of meter, e.g., - v v v – v v v = mano pubbangama dhamma. It is accession combine word in verses. According to Wineisch, words sandh of pali in comparison with Sanskrit certainly appear to be more order and natural. They do not pretend to be consistent and universal because they are lots of exception in most cases. So we have lot of variation in pali combination. It is very important that this variation reveal the phases and influences of the different provincial mode of pronunciation.

- Western part of India – Sanskrit, known as Aryavarta.
- Eastern part – Magadhi, known as Non-Aryans
- Western part – Brahmins were respected --- Brahmanas
- Eastern part – Ksyatriyas were respected --- Sramanas
- Prakrit – it has different kinds, around 20, uncluding Magadhi etc.
- Vedic – old Indo-Aryan
- Classical Sanskrit – Prakrits, i.e., middle Indo-Aryan
- Others – modern Indo-Aryans, e.g., Sinhala etc.

17/2/2000

1. Elision (lopa) – e.g., loka + aggo > lokaggo (the great of the world, i.e, Buddha)
2. Insertion (agama) – e.g., atta + attam > attadattam (each and everybody)
- Mitra vadagamo = like a friend
3. Substitution (adesa), e.g., saj + yoga > sabbogo
- Satru vadadeso = like a enemy
4. Lengthening (dirgha) e.g., guru + upadesa > gurupadesa (advise of the teacher)
5. Shortening (hrasva), e.g., eso + dhammo > esa dhammo
6. Assimilation (samikarana) e.g., atma > atta
- utpala > uppala (lotus)
- unmada > ummada (mad)
7. Dissimilation (asamikarana) e.g., guru > garu
8. Reduplication (dvitva) e.g., ni + mala > nimmala; maha + dhana > mahaddhana.

- Sandhi or combination can be divided into four categories:

(6) Svara sandhi – combination of vowels
(7) Vyabjana sandhi – combination of consonants
(8) Niggahita sandhi – combination of vowels, consonants and nasals
(9) Vomissaka sandhi – mixed combination and shortening and lengthening.

666Euphonic combination (2000)

Phonetic or phonology is a part of grammar, which deal with the elementary vocal, sound. In Pali it is technically called Sikkha or Akkhara Sandhi. The letter expression being used in contradistinction with Padasandhi or word Sandhi. There are various changes that occur in the articulation or pronunciation of syllabus or sound in simple word. The main cause of these changes is generally described as laziness or the tendency to express a sound with the least effort.

All the middle Indo-Aryans speeches including Pali are marked by the simplification of the sound system which prevail in the Old Indo-Aryans speeches (Vedic and Sanskrit). Some of the old sounds were seemly dropped, and in a combination of dissimilar sound they either change to similar one or modified and replace by and easier and all together different sound. This tendency is generally regarded as a place of linguistic decay. When Pali a literally speech came to be standardise some of the last sounds were restored in it and a few other were compensated. The process of decay in the sound system which started from early time and continue to operate freely on all the Prakrit dialect. Thus to a considerable extend by the standardisation of Pali the phonetic changes in Pali as in other languages and it may be broadly divided into two classes:

1. Comprising those that can be explained by some universal principle and
2. The other relating to those that are attributed to local or dialect reason.

The phonetic changes belonging to the second class take place more or less owing to the influence of other local or neighbouring dialect having their own federal mode of pronunciation.

As mentioned earlier Sandhi is the union or combination of two letters or sound. Sandhi help to utter words easily and simply like taddhita-secondly derivative, Kittaka-primary derivative, Samasa-compound Sandhi also shortens the sound. Samasa, taddhida and Kittaka summarise not only the sound but also meaning. It is important that by combination of sound, sound can be shorten no meaning. In Sanskrit combination are rigid and highly formulised but in Pali it is free and unconventional. Padasandhi or word Sandhi is not imperative in Pali. It depends on writers. Both in Sanskrit and Pali combination are much more frequent in verses than prose, for the sake of metre (prosody). It is essential to combine word in verses. According to E.windisch words Sandhi of Pali in comparison with Sanskrit certainly appear to be older and natural. They do not pretend to be consistent and universal because there are lot of exception in more cases. So we have lot of variation in Pali combination. It is very important that the variation prevail the traces and influences of the different provincial modes of pronunciation.

There are many rules to combine words. They are run as follows:

1. Elision (Lopa) = e.g. Loga+aggo = lokagga
2. Insertion (Agama) = e.g. Atta+ attam = attadattam
3. Substitution (Adesa) = e.g. Sam+ yogo =sannogo
4. Lengthening (dIrgha) = e.g. Guru+ upadesa =gurupadesa
5. Assimilation (sAmikara) = e.g. Atma>atta
6. Dissimulation (asAmikaraBa) = e.g. Guru>garu
7. Reduplication (Dvitva) =e.g. Ni+ mala= nimmala.

Combination can be divide into four groups:

1. Svara Sandhi
2. vyaGjana sandhi
3. Niggahita Sandhi and
4. Vomissaka Sandhi. Mixed sandhi (for definition see the New Pali course)

1.Svara Sandhi

1.There is the dropping of final vowel, followed by a vowel, at the end of the first also vowel, and initial also vowel. E.g:

1. Attha + ime = atthime
2. ekA + itthi = ekitthi (one woman)
3. Eka + Una = ekuna (19)
4. Giri + agga = giragga (mountain peak)
5. Maha + inda = mahinda (owl)

2.Sometimes the succeeding vowel is dropped when there is preceding vowel(Purva svara lopa).E.g:

1. chAyA+iva=chayava
2. cakkhU+indriyam=cakkhundriyam
3. Vande+ahaM= vandehaM

   Yassa+idAni= yassadAni (what now)

3.When there are dissimilar vowels in the place preceding and succeeding, another vowel is inserted, instead of both preceding and succeeding.

1. Canda+udaya=candodaya
2. Vijja+udaya=vijjodaya
3. Na+upeti=nopeti
4. Jina+iritam=jineritam

4. When “a” and “a” followed by “i” “i” and “u” “u” they change to “e” and “o”.

I,I > e

u,u> o. e.g:

1. up+ ikkhati =upekkhati
2. jina+ irita =jinerita
3. canda+ udaya =candodaya

4. vama+uru =vamuru-left thigh

5. “i” “i” or “e” before a dissimilar vowel is sometimes changed to “y” and then the succeeding vowel is sometimes lengthened. e.g:

aggi+agara=agyagara

dasi+ahoti=dasyahoti

te+aham=tyaham

6. If final vowel is dropped, there is sometimes the lengthening of the succeeding vowel. e.g:

1. na+assa=nassa- not his, not for him
2. tada+aham=tadaham
3. bahu+upakaram=bahupakaram
4. appassuto+ayam=appassutayam- this one is uneducated.

7. If succeeding vowel is dropped, the proceeding is also lengthened. e.g:

1. aggi+iva+ aggiva
2. pati+iha=patiha
3. sadhu+iti=sadhuti
4. kimsu+idha=kimsudha- what is here
5. vijju+iva=vijjuva- like a lightening

8. When “o” and “u” are proceeding those vowels are sometimes chanced to “va” and succeeding vowel is lengthened. e.g:

1. yo.+aham=yvaham-that I
2. anu+eti=anveti
3. anu+addhamasam=anvaddhamasam
4. su+akkhata=svakkhata
5. su+agatam=svagatam-welcome.

9.Sometimes the consonants” ya, va, ma,da, na, ta, ra, la” are inserted between two consecutive vowels. e.g:

(ya)

1. na+imassa=nayimassa

2. vihare+eva=vihareyeva- only in the temple
3. na+idha=nayidha
4. na+idaM=nayidaM
5. Vuddhi=eva= vuddhiyeva

(va)

1. ti+aNgula=tivangula
2. pa+uccati=pavuccati

(ma)

3. idha+aham=idhamaham
4. lahu+essati=lahumessati

(da)

1. atta+attam=attadattam
2. puna+eva= punadeva, again indeed
3. tava+eva=tavadeva, initially

(na)

1. ito+ayati= itonAyati = come from here
2. ratti+utthana= ratthinutthana=getting up at night

(ta)

1. ajja+agge=ajjatagge-from today
2. tasmA+iha=tasmatiha-because of that

(ra)

1. dhi+atthu=dhirathu-may it be prosperous, wise
2. raja+iva=rajariva- like a king
3. patU+ahosi=paturahosi- become manifest

(la)

1. cha+abbiGGA=chalabhinna-six super-knowledge
2. cha+aNga=chalanga-six parts

(H)

Su+ujUca= suhujUca

putha+eva=puthAgeva

10. Sometimes the prefix (upasagga) "adhi" followed by a vowel is changed to " ajjha" e.g:

1. adhi+acara=ajjhacara-sexual transgression
2. adhi+asaya=ajjhasaya-intention
3. adhi+esita=ajjhesita-requested

11. Sometimes " adhi" becomes "abbha" e.g:

1) abhi+antara=abbhantara-internal
2) abhi+agata=abbhagata-just arrived
3) abhi+okasa=abbhokasa- space, sky

12."ati" sometimes becomes "acca". "pati" becomes "pacca". "iti" becomes "icca" e.g:

1. ati+anta=accanta-extreme end
2. pati+anta=paccanta-border
3. iti+eva=iccaeva

666SANDHI =EUPHONIC COMBINATION

The two letters of the similar word or of two different words are joined together for the sake of euphony the union is called Sandhi (combination or fitting together). In the Sandhi, there are three separations, Sarasandhi--combination of vowels, Vyanjanasandhi ---combination of a vowel and a consonant, and

Sarasandhi--combination of vowels, when a word ending in a vowel is joined to a word beginning with a vowel, or when two adjacent vowels of the same word are joined together.

Vyanjanasandhi -combination of a vowel and a consonant, when a word ending in a vowel is joined to a word begins with a consonant.

Niggahittasandhi is combination of n and a vowel or a consonant, when a word or a syllable ending in n is joined to a word or a syllable beginning either with a vowel or a consonant,

(I) Svarasandhi vowel-Sandhi

Combination of vowels is effected by elision or change of one of the two contiguous vowels. A vowel before another vowel is sometimes elided.

Examples

Vandiyaggam = Vandiya+aggam, A before A, one must be elided

Tan'evasanani	= Tan'eva+asanani	A ----	A, A --------
Amanussupaddavo	= Amanussa+uppaddavo	A ----	U, A --------
Pannindriyam	= Panna+ indriyam	A ----	I,A --------
Tinimani	=Tini+ imani	I	I, I --------
Nohi h' etam	= Nohi+etam	I	E, I --------
Bhikkhunovado	= Bhikkhuni+ ovado	I	O, I --------
Matupatthanam	= Matu+ uppathanam	U	U, U --------
Sametayasma	= Sametu+ayasma	U	A, U --------
Dhanam matthi	= Dhanam me + atthi	E	A, E --------
Sabb'eva	= Sabbe+ eva	A	E, E --------
Asant'ettha	= Asanto+ettha	O	E, O --------
Tayassu	= Tayo+assu	O	A, O --------

When the two contiguous vowels are dissimilar, the second is sometimes elided.
a+a, a+a, a+a, a+a are simillar; so are i+i, etc., a+i, u, e, or o are dissimilar; so are i+a, u, e, o and so on.

Examples

Chaya'va	= chaya +iva	i after a,	i must be dropped
Itipi	= iti +api	a after I,	a ----------
Devata nu'si	= devata nu + asi	a ……u,	a ……
Akatannu' si	= akatannu + asi	a ……u,	a ……
Vande'han	= vande + ahan a ……e,	a ……	
So'han	= so + ahan	a ……o,	a ……
Chakkhudriyam	= chakkhu + indriyam	i …… u,	i ……
Katha'va ka	= katha + evaka	e …… a,	e ……
Pato'va	= pato +eva	e …… o,	e ……
Moggalano'si	= moggalano +asi	a …… o,	a ……

The vowel a or a combinations with a following i or i to e; with a following u or u to o (i.e., a+ i or i > e; a+ u or u> 0).

Bhandhusa + iva	= bhandhusa' eva
Jina +iritan	= jin**e**ritam
Canda + udayo	= candodayo
Yatha + udake	= yathodake
Upa + ikkhati	= upekkhati
Na + upeti	= nopeti
Udadhi + umi	= udadhomi

(II) Consonant-Sandhi

- A consonant after a vowel is generally reduplicated. An aspirate is reduplicated by an un-aspirate, and an un-aspirate by itself.

Examples

Rupa+khando	=Rupakkhando
Du+karam	=Dukkaram
Anu+gaho	=Anuggaho
Pari+ cajati	=Pariccajati
Seta+chatam	=Settacchatam
Tatre+thino	=Tatratthino
Patthama+ jhanam	=Patthamajjhanam
Vi+nanam	=Vinnanam
Upa+davo	=Upaddavo
Ni+dhana	=Niddhano
Su+patitthito	=Suppatitthito
Ni+palam	=Nippalam
Du+bhikkham	=Dubbhikkam
Ni+malo	=Nimmalo
Appa+suto	=Appassuto

- A long vowel before a reduplicated consonant is often shortened.

Example

Para+kamo =Parakkamo
A+khato =Akkhato
Tanha+khayo =Tanhakkhayo
Maha+phalam =Mahapphalam
A+sado =Assado

The exceptions to this rule are:

Vedana+ khando =vedanakkhandho
Yath+kamam =yathakkamam
Panna+khandho =pannakkhandho

- A vowel before a consonant is sometimes lengthened and sometimes shortened for the sake of prosody.

Example

Lengthened

Khanti+paramam =khantiparamam
Jayati+soko =jayati soko
Mannati+balo=mannati balo
Nibbattati+dukkham =nibbattatti dukkham

Shortened

Bhovadi+nama so hoti =bhavati nama so hoti
Yitthan va+hutan va+ loke =yattham va hutamva loke
Buddhe yadi va+ savake =buddhe yadi va savake

- O in “so” and “eso” before a consonant is sometimes changed into “a”.

Example

Eso+ dhammo =esa dhammo
So+muni =sa muni
So+ silava =sa silava
Eso+patto =esa pato
Eso+ idani =esa idani

(III)Niggahita-Sandhi

- N before a vagga-consonant may, sometimes, be transformed to the nasal or the fifth letter of the group to which that consonant belongs.

Examples

Dipan + Karo = Dipankaro
Rann+ jaho = Rananjaho
San+thanan = Santhanam
Tan+dhanan =Tandhanam
Tan +phalan =Tanphalam
Sayan+jato =Sayanjato
Amatan+dado =Amatandado
Evan+me sutan = Evam me sutam

- N before l is sometimes transformed to l.

Examples

San+ lahuko =Sallahuko
Pun+lingan =Pullingam
San+lapo =Sallapo
Patisan+lino =Patisallino

- N before e or h is sometimes changed to n; n before e is reduplicated.

Examples

Paccattan+ eva =Paccattan-n-eva
Tan+hi tassa =Tan hi tassa
Evan +hivo =Evan hino
Tan+ khanan+eva = tankhanan n eva

- N followed by combines with y to form nn.

Example

San+yogo = Sannogo
Yan+ yad eva =Yannad eva
San+ yojanan = sannojanam
Anantarikan +yam ahu = anantarikannam ahu

- N followed by a vowel sometimes becomes m or d.

Examples

Tan+ahan	=Tam aham
Etan+ avoca	=etad avoca
Kin+ etan	= kim etam
Tan+ atthan	=Tam attham
Tam+ anatta	=Tad anatta
Yan+ idan	= Yad idam; yam idam

- N followed by a vowel or a consonant is sometime elided; then the vowel in some cases is lengthened.

Examples

Tasan+ ahan	=tasaham
Evan+ ahan	=evaham
Vidunam+aggan	=vidunaggam
Buddhanan+sasanam	=buddhana sasanam
Adasin+ahan	= adasaham
Ariyasaccanam+dassanam	=ariyasaccana sasanam

- A vowel after n is sometimes elided; the n undergoes the change stated in 0Sf1 in most instances.

Abhinandun + iti	=abhindun'ti
Cakkan+iva	=cakkam' eva
Halan+idani	=halan' dani
Tvan+ asi	=tvan'si
Idan + api	=idam pi.
Uttarin+api	= uttarim pi

- N, is sometimes inserted before a vowel or a consonant.

Examples

Chakku+ udapadi	=chakkum udapadi
Anu+thulani	=anum-thuiani
Manopubba+ gama	=manopubbangama
Yava c'idha	= yavac' idha
Ava+siro	= avamsiro

Mixed Sandhi

When I before **A** dissimilar vowel is changed to **Y** (according to the above rule), that **Y**, together with the preceding consonant, undergoes several changes.

I. **ty** becomes **cc**

iti+ evan= ity+evan =iccevam
ati+ antan=aty+antan =accantam
jati+andho=jaty+andho =jaccandho
iti +adi=ity+adi =iccadi
pati+ayo= paty+ayo =paccayo

II. **dy** beccomes **jj**

yadi +evan=yady+evan =yajjevam
nadi+ a= nady+a =najja

III. dhy becomes jjh

adhi+agama= adhy+agama =ajjhagama
adhi+okasa=adhy+okaso =ajjhokaso
Bhodhi+anga=bodhy+anga =bojjhanga

IV. bhy becomes bbh

abhi+uggacchati=abhy+uggacchati = abbhuggachati
abhi+okasa=abhy+okaso =abbhokaso
abhi+accikhanan= abhy+acikkhanan =abbhcikkhanan

V. by becomes pp

api+ ekacce= apy+ekacce = appekacce
api+ekada=apy+ekada =appekada

666SANDHI

1. Sarasandhi = vowel sandhi

If there are 2 similar vowels, the first is deleted, after delete, we cannot sperate the wordl

e.g:

Loka + addapuggala = lokaggapuggalo (the greatest person in the world)
Pabba + indriyam = pabbindriyaj (the sense of wisdom/faculty of wisdom)
Tini + mani = tinimani (these three) neuter
No hi + etaj = no hetaj (this is not so)
Bhikkhuni+ ovado = bhikkunovado (advise for nun/instruction for nun)

Matu + upatthanaj = matupatthanaj (supporting of the mother)
sametu + ayasma = sametayasma (venerable may classify himself)
abhibhu + ayatanaj = abhibhayatanaj (faculty oppression)
dhanamme+ atthi = dhana + me (dhanamme) dhanammatthi (I have wealth)
sabbe + eva = sabbeva (almost all; definitely all ; certainly all)
tayo + assudhamma = tayassudhamma (three facts; there will be three facts)
asanto + ettha = asantettha (here the bad people; unculture people)

2. If two vowels is dissimilar, the following (second) vowel is deleted.

Yassa + idani = yassadani (now of someone)
Sabba + iti = sabbati (perception thus /also)
Chaya + iva = chayava (shadow; light as shadow)
Iti + api = itipu (thus /also)
Assamani+ asi = assamanisi (you are not the real monk)
Cakkhu + indriyaj = cakkhundriyaj (the sense of eye)
Akatabbu+ asi = akatabbusi (you are ungrateful)
Akaso + iva = akaseva (as in the sky)
Te + api = tepi (they also)
Vande + ahaj = vandehaj (I worship)
So + ahaj = sohaj (that I)
Cattaro + ime = cattarome (these four)
Vasalo + iti = vasaloti (as a lowcaste)
Moggallano + asi = moggallanosi (was) are
Katha + eva ka = kathava ka (talk; what to talk; nothing to talk)
Pato + eva = patova (early morning)

3. The vowel a or a combine with following i i or u u
(第一個的最後一個字母刪)

bandhussa + iva = bandhusseva (as of relation)
upa + ikkhati = upekkhati (looks indifferently)
upa + ito = upeto (endowed with)
ava + icca = avecca (having known)
jina + iritaj = jineritaj (spoken by the conqueror)
na + udayo = nopeti (does not fit; not applicable)
canda + udayo = candodaya (rising of moon)
yatha + udake = yathodake (as in the water)

when the first vowel is deleted, the following i i u u become = e o
i + i = e

u + u = o

4. If first vowel deleted, the 2nd vowel is lengthened: (第一個字的最後一個字母刪)

tatra + ayaj = tatrayaj
buddha+ anussati = buddhanussati (reflection of the Buddha)
sa + atthika = satthika (successful)
sabbava + assa = sabbavassa (perception (his) would be)
tada + ahaj = tadahaj (then I)
yani + idha bhutani = yanidhabhutani (whoever being are here)
gacchami + iti = gacchamiti (I go)
ati + ito = atito (gone)
kiki + uva = kikiva (like bird have to protect our precepts)
bahu + upakaraj = bahupakaraj (many assistant)
madhu + udaka = madhudakaj (water mixed with water) sweet water
su + upadhatitaj = supadhatitaj (well considered ; well thought)
yopi + ayaj = yopayaj (whoever this)
idani + ahaj = sacayaj (now I)
sace + ayaj = sacayaj (if this)
appassuto + ayaj = appassutayaj (this person who is little heart; uneducated)
itaro + itarena = itaritarena (other; by others and others)
saddha + idha vittaj = saddhidha vittaj (confidence is the wealth)
kamma + upaissayo = kammupanissayo (fate of kamma; result of kamma)
tatha + upamaj= tathupamaj (as simily; as ; e.g.)
ratti + uparato = rattuparato (not taking meal in the night)
vi + upasamo = vupasamo (specification)

5. According to the new rules, the 1st vowel is lengthened.

Lokassa + iti = lokassati (of the world; to the world)
Deva + iti = devati (the deity) indeclinable
Vi + atipatti = vitipatti (over stepping)
Vi + atinamenti = spent
Savghayi + api = savghatipi (double cloths ; robe)
Jivitahetu+ api = jivitahetupi (evil for the sake of living)
Vijju + iva = vijjuva (as lightning)
Kijsu + idha = kijsudha (what in this world)
Sadhu + iti = sadhuti(well)

6662. SANDHI (EUPHONIC COMBINATIONS)

When two sounds are joined together, they sometimes undergo changes according to certain rules for the sake of euphony is called ***Sandhi*** (combination or fitting together). The joining or combination occurs between the last letter of the first word and the last letter of the second word. The former, if it is a vowel, is called *'pubbasara'* and if a consonant is called *'pubbavyabjana'*. The latter is called '*parasara*' and '*paravyabjana*' respectively.

Examples: loka + agga ---- lok**a** > pubbasara
agga > parasara

saj + thana ---- sa**j** > pubbavyabjana
thana > paravyabjana

According to the rules apply to the joining together of two vowels, two consonants, we have vowel sandhi rules and consonant sandhi rules, and another is the combination of **'j'** called niggahitasandhi. There are also a few cases of joining together of consonants and vowels called mixed sandhi.

Sandhi generally is divided into 4 sub-headings, namely:

1. sarasandhi
2. vyabjanasandhi
3. niggahitasandhi
4. Vomissakasandhi -

666SANDHI =EUPHONIC COMBINATION

The two letters of the similar word or of two different words are joined together for the sake of euphony the union is called Sandhi (combination or fitting together). In the Sandhi, there are three separations, Sarasandhi--combination of vowels, Vyanjanasandhi ---combination of a vowel and a consonant, and
Sarasandhi--combination of vowels, when a word ending in a vowel is joined to a word beginning with a vowel, or when two adjacent vowels of the same word are joined together.

Vyanjanasandhi -combination of a vowel and a consonant, when a word ending in a vowel is joined to a word begins with a consonant.

Niggahittasandhi is combination of n and a vowel or a consonant, when a word or a syllable ending in n is joined to a word or a syllable beginning either with a vowel or a consonant,

(I) Sarasandhi vowel-Sandhi

Combination of vowels is effected by elision or change of one of the two contiguous vowels. A vowel before another vowel is sometimes elided.

	Examples	
Vandiyaggam	= Vandiya+aggam,	A before A, one must be elided
Tan'evasanani	= Tan'eva+asanani	A ---- A, A --------
Amanussupaddavo	= Amanussa+uppaddavo	A ---- U, A --------
Pannindriyam	= Panna+ indriyam	A ---- I, A --------
Tinimani	=Tini+ imani	I I, I --------
Nohi h' etam	= Nohi+etam	I E, I --------
Bhikkhunovado	= Bhikkhuni+ ovado	I O, I --------
Matupatthanam	= Matu+ uppathanam	U U, U --------
Sametayasma	= Sametu+ayasma	U A, U --------
Dhanam matthi	= Dhanam me + atthi	E A, E --------
Sabb'eva	= Sabbe+ eva	A E, E --------
Asant'ettha	= Asanto+ettha	O E, O --------
Tayassu	= Tayo+assu	O A, O --------

When the two contiguous vowels are dissimilar, the second is sometimes elided.
a+a, a+a, a+a, a+a are simillar; so are i+i, etc., a+i, u, e, or o are dissimilar; so are i+a, u, e, o and so on.

Examples

Chaya'va	= chaya +iva	i after a,	i must be dropped
Itipi	= iti +api	a after I,	a ----------
Devata nu'si	= devata nu + asi	a ……u,	a ……
Akatannu' si	= akatannu + asi	a ……u,	a ……
Vande'han	= vande + ahan	a ……e,	a ……
So'han	= so + ahan	a ……o,	a ……
Chakkhudriyam	= chakkhu + indriyam	i …… u,	i ……
Katha'va ka	= katha + evaka	e …… a,	e ……
Pato'va	= pato +eva	e …… o,	e ……
Moggalano'si	= moggalano +asi	a …… o,	a ……

The vowel a or a combinations with a following i or i to e; with a following u or u to o (i.e., a+ i or i > e; a+ u or u> 0).

Bhandhusa + iva	= bhandhusa' eva
Jina +iritan	= jinēritam
Canda + udayo	= candodayo
Yatha + udake	= yathodake

Upa + ikkhati = upekkhati
Na + upeti = nopeti
Udadhi + umi = udadhomi

(II) Consonant-Sandhi

15) A consonant after a vowel is generally reduplicated. An aspirate is reduplicated by an un-aspirate, and an un-aspirate by itself.

Examples

Rupa+khando =Rupakkhando
Du+karam =Dukkaram
Anu+gaho =Anuggaho
Pari+ cajati =Pariccajati
Seta+chatam =Settacchatam
Tatre+thino =Tatratthino
Patthama+ jhanam =Patthamajjhanam
Vi+nanam =Vinnanam
Upa+davo =Upaddavo
Ni+dhana =Niddhano
Su+patitthito =Suppatitthito
Ni+palam =Nippalam
Du+bhikkham =Dubbhikkam
Ni+malo =Nimmalo
Appa+suto =appassuto

- A long vowel before a reduplicated consonant is often shortened.

Example

Para+kamo =Parakkamo
A+khato =Akkhato
Tanha+khayo =Tanhakkhayo
Maha+phalam =Mahapphalam
A+sado =Assado
The exceptions to this rule are:

Vedana+ khando =vedanakkhandho
Yath+kamam =yathakkamam
Panna+khandho =pannakkhandho

1. A vowel before a consonant is sometimes lengthened and sometimes shortened for the sake of prosody.

Example

Lengthened

Khanti+paramam =khantiparamam
Jayati+soko =jayati soko
Mannati+balo=mannati balo
Nibbattati+dukkham =nibbattatti dukkham

Shortened

Bhovadi+nama so hoti =bhavati nama so hoti
Yitthan va+hutan va+ loke =yattham va hutamva loke
Buddhe yadi va+ savake =buddhe yadi va savake

- O in "so" and "eso" before a consonant is sometimes changed into "a".

Example

Eso+ dhammo =esa dhammo
So+muni =sa muni
So+ silava =sa silava
Eso+patto =esa pato
Eso+ idani =esa idani

(III)Niggahita-Sandhi

(1) N before a vagga-consonant may, sometimes, be transformed to the nasal or the fifth letter of the group to which that consonant belongs.

Examples

Dipan + Karo = Dipankaro

Rann+ jaho = Rananjaho
San+thanan = Santhanam
Tan+dhanan =Tandhanam
Tan +phalan =Tanphalam
Sayan+jato =Sayanjato
Amatan+dado =Amatandado
Evan+me sutan = Evam me sutam

1) N before l is sometimes transformed to l.

Examples

San+ lahuko =Sallahuko
Pun+lingan =Pullingam
San+lapo =Sallapo
Patisan+lino =Patisallino

13) N before e or h is sometimes changed to n; n before e is reduplicated.

Examples

Paccattan+ eva =Paccattan-n-eva
Tan+hi tassa =Tan hi tassa
Evan +hivo =Evan hino
Tan+ khanan+eva = tankhanan n eva

- N followed by combines with y to form nn.

Example

San+yogo = Sannogo
Yan+ yad eva =Yannad eva
San+ yojanan = sannojanam
Anantarikan +yam ahu = anantarikannam ahu

1. N followed by a vowel sometimes becomes m or d.

Examples

Tan+ahan =Tam aham
Etan+ avoca =etad avoca
Kin+ etan = kim etam
Tan+ atthan =Tam attham
Tam+ anatta =Tad anatta
Yan+ idan = Yad idam; yam idam

- N followed by a vowel or a consonant is sometime elided; then the vowel in some cases is lengthened.

Examples

Tasan+ ahan	=tasaham
Evan+ ahan	=evaham
Vidunam+aggan	=vidunaggam
Buddhanan+sasanam	=buddhana sasanam
Adasin+ahan	= adasaham
Ariyasaccanam+dassanam	=ariyasaccana sasanam

- A vowel after n is sometimes elided; the n undergoes the change stated in 0Sf1 in most instances.

Abhinandun + iti	=abhindun'ti
Cakkan+iva	=cakkam' eva
Halan+idani	=halan' dani
Tvan+ asi	=tvan'si
Idan + api	=idam pi.
Uttarin+api	= uttarim pi

- N, is sometimes inserted before a vowel or a consonant.

Chakku+ udapadi	=chakkum udapadi
Anu+thulani	=anum-thuiani
Manopubba+ gama	=manopubbangama
Yava c'idha	= yavac' idha
Ava+siro	= avamsiro

Mixed Sandhi

When I before **A** dissimilar vowel is changed to **Y** (according to the above rule), that **Y**, together with the preceding consonant, undergoes several changes.

I. **ty** becomes **cc**

iti+ evan= ity+evan	=iccevam
ati+ antan=aty+antan	=accantam
jati+andho=jaty+andho	=jaccandho
iti +adi=ity+adi	=iccadi
pati+ayo= paty+ayo	=paccayo

II. **dy** beccomes **jj**

yadi +evan=yady+evan =yajjevam
nadi+ a= nady+a =najja

III. dhy becomes jjh

adhi+agama= adhy+agama =ajjhagama
adhi+okasa=adhy+okaso =ajjhokaso
Bhodhi+anga=bodhy+anga =bojjhanga

IV. bhy becomes bbh

abhi+uggacchati=abhy+uggacchati = abbhuggachati
abhi+okasa=abhy+okaso =abbhokaso
abhi+accikhanan= abhy+acikkhanan =abbhcikkhanan

V. by becomes pp

api+ ekacce= apy+ekacce = appekacce
api+ekada=apy+ekada =appekada

<u>QUESTION:</u> EXPLAIN THE VOWEL (*SANDHI*) WITH EXAMPLE (LECTURED BY VEN. PIYARATANA)

Combination of vowels is affected by elision or change of one of the two contiguous vowels.

(1) A vowel before another vowel is sometimes elided:
a before **a** : *vandiya + aggaṁ* = *vandiyaggaṁ*
a before **ā** : *tā eva + asanani* = *tan evasanani*
o before **a** : *tayo + assu* = *tayassu*

(2) When two contiguous vowels are dissimilar, the second is sometimes elided:
i after **ā** : *chāyā + iva* = *chāyāva*
a after **i** : *iti + api* = *itipi*
a after **o** : *so + ahaṁ* = *so'haṁ*

(3) The vowel **a** or **ā** combines with **a** following **i** or **ī** to **e**; with **a** following **u** or **ū** to **o** (i.e., **a** + **i** or **ī** = **e** ; **a** + **u** or **ū** = **o**):
bandhussa + iva = *vandhuss'eva*
canda + udayo = *candodayo*
na + upeti = *nopeti*

(4) When the first vowel is elided, the second is sometimes lengthened:
tatra + ayaṁ = *tatr + ayaṁ* = *tatrāyaṁ*
tadā + ahaṁ = *tad + ahaṁ* = *tadāhaṁ*
sace + ayaṁ = *sac + ayaṁ* = *sacāyaṁ*

(5) Sometimes the first vowel becomes long when the second is elided:

deva + iti = *deva + ti* = *devāti*
sādhu + iti = *sādhu + ti* = *sādhūti*
lokassa + iti = *lokassa + ti* = *lokassāti*

(6) **i**, **ī** or **o** before a dissimilar vowel is sometimes changed to **y**; then in some places the second vowel is lengthened:

aggi + agāro = *aggy + agāro* = *aggyāgāro*
me + ayaṁ = *my + ayaṁ* = *myāyaṁ*
sattamī + at the = *sattamyatthe*

(7) **o** or **ū** before a dissimilar vowel is changed to **v**; sometimes the second vowel is lengthened:

so + ahaṁ = *sv + ahaṁ* = *svāhaṁ*
su + akkhāto = *sv + akkhāto* = *svakkhāto*
na tu + eva = *natveva*

(8) Consonants **y**, **v**, **m**, **d**, **n**, **t**, **r**, **l**, **h** are sometimes inserted between two vowels to avoid a hiatus.

na + idaṁ = *nayida*
pa + uccati = *pavuccati*
ajja + agge = *ajjatagge*
su + ujū ca = *sujū ca*

666Svara Sandhi (vowel combination)

(1) There is a dropping of final vowel followed by a vowel.

- attha + ime > atthime
- eka + itthi > ekitthi.

'ekitthiya kare papaj labhamana nivatake'

- eka + una > ekuna
- giri + aga > giraga (tip of the mountain)
- maha + hinda > mahinda

(2) Sometimes the succeeding and preceding vowel is drop or elite.

- purva svara lopa – elite the preceding vowel
- sara sare lopaj – succeeding

Succeeding vowel is dropped:

- chaya + **i**va > chayava (just like a shadow)
- cakkhu + **i**ndriyaj > cakkhundriyaj (eye faculty)
- vande + ahaj > vandehaj (I worship)
- yassa + idani > yassadani (for what you have to do now)

Preceding vowel is dropped:

- vandam**i** + ahaj > vandamahaj (I worship)
- yassa + idani > yassidani

(3) When there are dissimilar vowels in a place of proceeding or succeeding, another vowel is inserted instead of both proceeding and succeeding.

- canda + udaya > candodaya (the moon arises) i.e., a + u = o
- vijja + udaya > vijjodaya
- na + upeti > nopeti (not approach); apeti (to come)

(4) When **a** and **a** followed by **i, i,** and **u, u**, they changed to **e** and **o**.

- i, i = e
- u, u = o
- upa + ikkhati > upekkhati
- jina + irita > jinerita (utterance, teaching of the Buddha)
- canda + udaya> candodaya
- vama + uru > vamoru

(5) **i, i** or **e** before a dissimilar vowel is sometimes changed to '**y**' and then the succeeding vowel is sometimes lengthen.

- aggi + agara > agyagara (fire house)
- dasi + ahosi > dasyahosi (women slave)
- te + ahaj > tyahaj (that I)

(6) If final vowel is dropped there is sometimes the lengthening of the succeeding vowel.

- na + assa > nassa (not his, not to him)
- tada + ahaj > tadahaj (then I)
- bahu + upakaraj > bahupakaraj (support in many ways)
- appasuto + ayaj> appasutayaj

(7) If succeeding vowel is dropped, the preceding is also lengthened.

- aggi + iva > aggiva
- pati + iha > patiha (husband is here)
- sadhu + iti > sadhuti (well)
- kijsu + idha > kijsudha (what is important in this world)
- vijju + iva > vijjuva (life is like a lightning)

(8) When **o** and **u** are preceding, those vowels are sometimes changed to **'v'** and succeeding is lengthened.

- o, u > v
- yo + ahaj > yvahaja
- 'yo gamaj gacchati so ahaj = who is go to the village that is I.
- anu + ati > anvati (follow)

(9) Sometimes the consonants **ya, va, ma, da, na, ta, ra, la** are inserted between two consecutive 連續的 vowel.

- ya: na + imassa > nayimassa (not to this one)
- vihare + eva > vihareyeva (only in the monastery)
- na+ idha > nayidha (not here)

- va: ti + angula > tivangula (three fingers inches)
  pa + uccati > pavuccati (utter well, clearly said)
- ma: idha + ahaj > idhamahaj (I am here)
  lahu + essati > lahumessati (insignificant)

(10) Sometimes the prefix '**adhi'** followed by a vowel is changed to **'ajjha'**.
- adhi + acara > ajjhacara (bad behavior)
- adhi + esita > ajjhesita (requested)

(11) Sometimes '**abhi**' becomes **'abbha**'.
- abhi + antara > abbhantara (internal)
- abhi + agata > abbhagata (just arrived)
- abhi + okasa > abbhakasa (space)

(12) '**ati'** becomes **'acca**'.
- ati + anta > accanta (extreme end)
- pati + anta > paccanta (remote)
- iti + eva > icceva (like thus)

666SVARASANDHI

Combination of vowels, i.e., when a word ending in a vowel is joined to a word beginning with a vowel, or when two adjacent vowels of the same word are joined together.

The rules of vowel sandhi are based on the avoidance of hiatus 間隙. There is hiatus when two vowels come together. Hiatus is avoided by the rules of elision, contraction, changing and insertion. Thus, according to these rules, Sarasandhi may undergo changes as follows:

(1) ELISION

(a) First vowel is elided when before another vowel.

Examples: laka + aggapuggalo > lokaggapuggalo
pabba + indriyaj > pabbindriyaj

(b) Sometimes when the 1st vowel is elided, the 2nd is lengthened

Examples: Buddha + anussati > Buddhanussati
na + assa > nassa

(c) When two contiguous vowels are dissimilar, the second is elided

Examples: chaya + iva > chayava

sabba + iti > sabbati

(d) Sometimes when the 2nd vowel is elided, the 1st vowel is lengthened

Examples deva + iti > devati
sadhu + iti > sadhuti

(2) CONTRACTION

(a) When two vowels come together, they may be contracted into one

***Examples**: Two similar vowels are sometimes contracted into long of the same kind*

a + a > a
a + a > a
a + a > a
a + a > a

* the result is similar in the case of **i i u u**

*(b) When the vowel **a** or **a** combine with **i** or **i** is contracted to **e***

Examples: jina + iritaj > jineritaj
upa + ito > upeto

*(c) When the vowel **a** or **a** combine with **u** or **u** is contracted to **o***

Examples: canda + udaya > candodaya
Vama + uru > vamoru

(3) CHANGING

*(a) **i i e** before dissimilar vowels is changed to **y** ,then the 2nd vowel sometimes is lengthened.*

Examples: aggi + agaro > aggyagaro
me + ayaj > myayaj
dasi + ahosi > dasyahosi
sotthi + atthu > sotthyatthu

*(b) **o u** before dissimilar vowel is changed to **v** , then the 2nd is lengthened*.

Examples: so + ahaj > svahaj

su + agatam> yvayaj

(4) INSERTION

*(a) Consonants, **y v m d n t r l h** are sometimes inserted between two vowels to avoid a hiatus.*

Examples: **y :** na + idaj > nayidaj (not this)

na + imassa > nayimassa (not to this one)

v : ti + avgulaj> tivavgulaj (3 fingers)

pa + uccati > pavuccati (utter well)

m : lahu + essati > lahumessati (insignificant)

idha + ahaj > idhamahaj (I am here)

d : tava + eva > tavadeva (at first, initially)

puna + eva > punadeva (also again)

n : ito + ayati > itonayati (come from here)

ratti + utthana> rattinutthana (get up at night)

t : tasma + iha > tasmatiha (due to it)

ajja + agge > ajjatagge (since today)

r : patu + ahosi > paturahosi (became manifest)

raja + iva > rajariva

(like a king)

l : cha + abhibba > chalabhibba (six superknowledges)

cha + anga > chalanga (six parts)

h : su + uju ca > suhuju ca

QUESTION: EXPLAIN WITH EXAMPLE THE CONSONANT *SANDHI.* (LECTURED BY VEN. PIYARATANA)

(1) A consonant after a vowel is generally reduplicated. An aspirate is reduplicated by an unaspirate, and an unaspirate by itself:

rupa + karaṁ = *rupakkhandho*
pari + cajati = *pariccajati*
upa + davo = *upaddavo*
ni + malo = *nimmalo*
du + karaṁ = *dukkaraṁ*
tatra + thito = *taratthito*
ni + phalaṁ = *nipphalaṁ*
appa + suto = *appassuto*

(2) A long vowel before a reduplicated consonant is often shortened:

para + kamo = *parakkamo*
tanha + khayo = *tanhakkhayo*
ā + sado = *assado*
ā + khāto = *ākkhāto*
maha + phalaṁ = *mahapphalaṁ*

The exceptions to this rule are:

vedanā + khandho = *vedanākkhandho*
yathā + kamaṁ = *yathākkamaṁ*
paññā + khandho = *paññākkhandho*

(3) A vowel before a consonant is sometimes lengthened and sometimes shortened for the sake of prosody.

(a) Lengthened: *khanti + paramaṁ* = *khantī paramaṁ*
jāyati + soko = *jāyatī soko*
mannati + balo = *mannatī balo*
nibbattati + dukkhaṁ = *nibbattatī dukkhaṁ*

(b) Shortened: *bhovadi + nama so hoti* = *bhovadi nama so hoti*
yitthaṁ va + hutaṁ va + loke = *yitthaṁ va hutaṁ va loke*
buddhe yadi va + savake = *buddhe yadi va savake*

(4) **o** in *so*, and *eso,* before a consonant is sometimes changed into **ā**:

eso + dhammo = *esa dhammo*
so + muni = *sa muni*

so + silava	*= sa silava*
eso + patto	*= esa patto*
eso + idani	*= esa dani*

666NIGGAHITASANDHI

1.The Niggahita followed by a consonant is sometimes change to the final better of the group (N,G,B,n,m) to which the consonant belonged or to the letter " L"-e.g

1. Evam+me sutam= evamme sutam
2. Kim+ci= kinci
3. Kim+nara=kinnara
4. Kum+nadi=kunnadi
5. Pun+linga=pullinga
6. Sam+jata=sanjata
7. Sam+lapa=sallapa

2.The Niggahita followed by " e" "h" are sometimes changed to "GG" and "G" respectively.

1. Aham+eva=ahaGGeva
2. Tam+eva=taGGeava
3. Aham+hi=ahaGhi
4. Tam+hi=taGhi

3. The Niggahita followed by "y" is also sometimes changed to " GG" together with the "y".

1. Sam+yama=saGGama
2. Sam+yutta=saGGutta.
3. Samam+yeva+samaGGeva

4. The Niggahita followed by a vowel is sometimes changed to "m" and somewhere to the "d".

1. bahum+eva=bahudeva
2. etam+avoca=etadavoca
3. yam+idam=yadidam
4. Tam+antaram=tadantaram

5. Tam+anantaram=tadanantaram
6. yam+icchitam=Yadicchitam

5. the Niggahita too is sometimes inserted before a vowel or a consonant coming after final vowel.

1. Anu+thula=anumthulam
2. Cakkhu+udapadi=cakkhumudapadi
3. Ava+sira=avamsira.

6. Sometimes there is a dropping of the Niggahita before a vowel.

1. Adasim+aham=adasiham
2. Sayam+anha=sayanya
3. Vidunam+aggo=vidunaggo

7. Sometimes there is a dropping of the Niggahita also before a consonant.

1. Buddhanam+sasanam=Buddhanasasanam
2. Devanam+santike=devanasantike
3. Dhammanam+paragu=dhammana paragu
4. Gantum+kamo=gantukamo

7. There is sometimes the dropping of a vowel coming after the Niggahita.

1. Alam+idani=alamdani
2. Bijam+iva=bijamva
3. Idam+api=idampi

9.When the vowel coming after the Niggahita is dropped, the next consonant if it be a double one also becomes single.

1. Evam+assa=evam'sa
2. Puppham+assa=pupphamsa

666NIGGAHITASANDHI

When two letters of the same word or of two different words are joined together for the sake of euphony the union is called Sandhi.

Niggahitasandhi is the combination of j and a vowel or a consonant. It occurs when a word or a syllable ending in j is joined to a word or a syllable beginning either with a vowel or a consonant.

The following are the examples of niggahitasandhi.

1. The niggahita followed by a consonant is sometimes changed to the final letter of the group to which the consonant belongs or to the letter 'l'.
   Examples:

Kij	+	ci	>	kibci	(whatever)
Kij	+	nara	>	kinnara	(which person)
Puj	+	linga	>	pullinga	(masculine)
Saj	+	jata	>	sabjata	(well born)
Kuj	+	nadi	>	kunnadi	(polluted river)

2. The niggahita followed by "e, h" is sometimes changed to "bb" and 'b' respectively.
   Examples:

Ahaj	+	eva	>	ahabbeva	
Taj	+	eva	>	tabbeva	
Ahaj	+	hi	>	ahabhi	
Taj	+	hi	>	tabhi	

3. The niggahita followed by "y" is also sometimes changed to "bb' together with the 'y'.
   Examples:

Saj	+	yama	>	sabbama	(control, discipline)
Saj	+	yutta	>	sabbutta	(comprises)
Samaj	+	yeva	>	samabbeva	(oneself)
Saj	+	yogo	>	sabbogo	
Yaj	+	yad eva	>	yabbad eva	

4. The niggahita followed by a vowel is sometimes changed to 'm'and somewhere to 'd'.
   Examples:

Taj	+	ahaj	>	taj ahaj	
Kij	+	etaj	>	kim etaj	
Bahuj	+	eva	>	bahudeva	
Etaj	+	avoca	>	etadavoca	

5. The niggahita too is sometimes inserted before a vowel or a consonant coming after the final

vowel.
Examples:

Cakkhu	+	udapadi	>	cakkhujudapadi		
Manopubba	+	gama	>	manopubbajgama		
Anu	+	thula	>	anujthulaj		
Ava	+	sira	>	avajsiro		

6. Sometimes there is a dropping of the niggahita before a vowel; then the vowel in some cases is lengthened.
   Examples:

Vidunaj	+	aggaj	>	vidunaggaj		
Sayaj	+	anha	>	sayanha		
Evaj	+	ahaj	>	evahaj		
Tasaj	+	ahaj	>	tasahaj		

7. Sometimes there is a dropping of the niggahita also before a consonant.
   Examples:

Buddhanaj	+	sasanaj	>	Buddhana sasanaj
Devanaj	+	santike	>	devana santike
Dhammanaj	+	paragu	>	dhammana paragu
Gantuj	+	kamo	>	gantu kamo

8. There is sometimes the dropping of a vowel coming after the niggahita.
   Examples:

Idaj	+	api	>	idam pi
Tvaj	+	asi	>	tvaj 'si
Alaj	+	idani	>	alaj 'dani
Bijaj	+	iva	>	bijaj 'va

9. When the vowel coming after the niggahita is dropped, the next consonant if it be a double one also become single.
   Examples:

Evaj	+	assa	>	evaj 'sa
Pupphaj	+	assa	>	pupphaj 'sa

666Niggahita Sandhi (j)

1. The niggahita followed by a consonant is sometimes changed to the final letter of the group to which the consonant belongs or to the letter 'l'.
   Examples:

Evaj me sutaj : evaj	+	me	>	evamme

Kij	+	ci	>	kibci	(whatever)	
Kij	+	nara	>	kinnara	(which person)	
Puj	+	linga	>	pullinga	(masculine)	
Saj	+	jata	>	sabjata	(well born)	
Kuj	+	nadi	>	kunnadi	(polluted river)	
Saj	+	lapa	>	sallapa	(converse)	

2. The niggahita followed by "e, h" is sometimes changed to "bb" and 'b' respectively.

Examples: e = bb ; h = b

Ahaj	+	eva	>	ahabbeva	
Taj	+	eva	>	tabbeva	(he himself)
Ahaj	+	hi	>	ahabhi	
Taj	+	hi	>	tabhi	

3. The niggahita followed by "y" is also sometimes changed to "bb' together with the 'y'.

Examples:

Saj	+	yama	>	sabbama	(control, discipline)
Saj	+	yutta	>	sabbutta	(comprises)
Samaj	+	yeva	>	samabbeva	(oneself)
Saj	+	yogo	>	sabbogo	
Yaj	+	yad eva	>	yabbad eva	

4. The niggahita followed by a vowel is sometimes changed to 'm'and somewhere to 'd'.

Examples:

Taj	+	ahaj	>	taj ahaj	
Kij	+	etaj	>	kim etaj	
Bahuj	+	eva	>	bahudeva	
Etaj	+	avoca	>	etadavoca	(said thus)
Yaj	+	idaj	>	yadidaj	(whose)
Taj	+	antaraj	>	tadanantaraj/ tadantaraj	(after that, than)

5. The niggahita too is sometimes inserted before a vowel or a consonant coming after the final vowel.

Examples:

Cakkhu	+	udapadi	>	cakkhujudapadi	(got the vision or eye)
Manopubba	+	gama	>	manopubbajgama	
Anu	+	thula	>	anujthulaj	(small or big)
Ava	+	sira	>	avajsiro	(upside down)

6. Sometimes there is a dropping of the niggahita before a vowel; then the vowel in some cases is lengthened.

Examples:

Vidunaj + aggaj > vidunaggaj (chief of the wise men)

Sayaj + anha > sayanha

Evaj + ahaj > evahaj

Tasaj + ahaj > tasahaj

Adasij + ahaj > adasi ahaj (I gave)

7. Sometimes there is a dropping of the niggahita also before a consonant.

Examples:

Buddhanaj + sasanaj > Buddhana sasanaj

Devanaj + santike > devana santike (in the present of god)

Dhammanaj + paragu > dhammana paragu (expert in dhamma)

Gantuj + kamo > gantu kamo (wish or decide to go)

- sabba papassa akaranaj etaj buddhanaj sasanaj

  v- vv- ---v vv vv- v-v

8. There is sometimes the dropping of a vowel coming after the niggahita.

Examples:

Idaj + api > idam pi (this also)

Tvaj + asi > tvaj 'si

Alaj + idani > alaj 'dani

Bijaj + iva > bijaj 'va (like a seed)

9. When the vowel coming after the niggahita is dropped, the next consonant if it be a double one also become single.

Examples:

Evaj + assa > evaj 'sa

Pupphaj + assa > pupphaj 'sa

666Exercise – Pointing out the Niggahita Sandhi and gives the explanation.

1. "Tassa attano ca tasab ca devatanaj silab ca sutab ca cagab ca pabbab ca anussarato cittaj pasidati."

   Tasaj + ca > tasab ca

   silaj + ca > silab ca

sutaj + ca > sutab ca
cagaj + ca > cagab ca
pabbaj + ca > pabbab ca

The Niggahita followed by a consonant is changed to the final letter of the group to which the consonant belongs.
e.g.: ca belongs to the cavagga – ca cha ja jha ba. Therefore **j** is replaced by the last letter of the ca group.

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2. "Tasma sabbamay ' attanaj; Assaj bhadraj va vanijo."

saj + yamaya + attanaj > sabbamay ' attanaj
The niggahita followed by **'y'** is sometimes changed to **'bb'** together with the '**y**'.

bhadraj + iva > bhadraj va
There is sometimes the dropping of a vowel coming after the Niggahita.

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3. "Karomi tuyhaj vacanaj; Tvaj 'si acariyo mama."

tvaj + asi > tvaj 'si
A vowel after j is sometimes elided.

---

4. "Anussaretha Sambuddhaj, Bhayaj tumhaka no siya."

tumhakaj + no > tumhaka no
Sometimes there is a dropping of the Niggahita before a consonant.

5. "Eva 'haj cintayitvana; Nekakotisataj dhanaj; Nathanathanaj datvana; Himavantaj upagamij."

Evaj + ahaj > eva ' haj
j followed by a vowel is sometimes elided; then the vowel in some cases is lengthened.

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6. "Dayako danapati yabbad eva parisaj upasavkamati…visarado 'va upasavkamati."

yaj + yaj + eva > yaj yad eva

\# The Niggahita followed by a vowel is sometimes changed to **'m'** or '**d**'.

yaj + yad + eva > yabbad eva

\# The Niggahita followed by **'y'** is sometimes changed to **'bb'** together with the **'y'**.

---

7. "Abbaya ca panahaj samananaj Sakyaputtiyanaj dhammaj evahaj tasma dhammavinaya apakkanto."

---

8. "Tena hi, gahapati, tabb ev 'ettha patipucchissami."

Taj + eva > tabb' eva

\# The Niggahita followed by **'e'** is sometimes changed to '**bb'.**

---

9. "Tab hi tassa sakaj hoti, Tab ca adaya gacchati."

Taj + hi > tab hi

\# The Niggahita followed by **'h'** is sometimes changed to '**b'**

taj + ca > tab ca

\# The Niggahita followed by a consonant is changed to the final letter of the group to which the consonant belongs.

10. "Imani cattari ariyasaccani 'ti, bhikkhave,…yan taj vutaj, idam etaj paticca vuttaj.

Yaj + taj > yan taj

\# The Niggahita followed by a consonant is changed to the final letter of the group to which the consonant belongs.
e.g. **taj** belonged to the tavagga: ta tha da dha na. Therefore **j** is changed to '**n'**.

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11. Tanhavkaro, Medhavkaro, Saranavkaro, Dipavkaro ti cattaro Buddha ekasmibb eva kappe uppajjijsu.

Tanhaj + karo > Tanhavkaro

Medhaj + karo> Medhavkaro
Saranaj + karo> Saranavkaro
Dipaj + karo> Dipavkaro

The Niggahita followed by a consonant is changed to the final letter of the group to which the consonant belongs.
e.g. **karo** belonged to the Kavagga: ka kha ga gha va. Therefore **j** is changed to '**v'**.

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12. "Idam avoca Bhagava; attamana te bhikkhu Bhagavato bhasitaj abhinandun ti."

Abhinanduj + ti > abhinandun ti

The Niggahita followed by a consonant is changed to the final letter of the group to which the consonant belongs.
e.g. **ti** belonged to the tavagga: ta tha da dha na. Therefore **j** is changed o '**n'**.

QUESTION: EXPLAIN *DIGU SAMASA* WITH EXAMPLE IN PĀLI (LECTURED BY VEN. PIYARATANA)

When a numeral and a substantive is combined, it is called *digu*. The numeral must be the first number.
The numerals being a kind of adjectives this compound may be included in *kammadnāraya*. But it is separated and given a different name for the convenience of students(?).

There are two kinds of *digu*:
(1) *Samahara* – collective (which expresses a whole and takes the form of the neuter singular)
(2) *Asamahara* – individual (which does not express a whole, but takes the plural form)

Here the objects indicated by the last member are considered individually:
Samahara-digu: *dve + anguliyo* = *dvangulaṁ* (two inches)
tayo + loka = *tilokaṁ* (three worlds)
catasso + disa = *catuddisaṁ* (four-quarters)
pañca + silani = *pañcasīlaṁ* (five precepts)
satta + ahani = *sattahaṁ* (a week)
sataṁ + yojanani = *satayojanaṁ* (hundred leagues)

Asamahara-digu: *tayo + bhava* = *tibhava* (the three states of existence)
pance + indriyāni = *pancindriyāni* (five senses)

666QUESTION: WHAT IS *SAMĀSA*? HOW MANY KINDS OF *SAMĀSA*? GIVE AN EXAMPLE OF EACH KIND OF *SAMĀSA*.

When two or more nouns are combined together to form a grammatical unit it is called a *samasa* (compound).

There are six kinds of *samasa* (compounds):

(1) *Kammadharaya* (adjectival compound)

nilaṁ + uppalaṁ = *niluppalaṁ* (blue water-lily)
sariputto + thero = *sariputtatthero* (the elder **Sāriputta**)
cando + viya + mukhaṁ = *mukhacando* (moon-like face)
mahanto + muni = *mahamuni* (great sage)
khattiya + kumārī = *khattiyakumārī* (princess of the warrior caste)
na + ariyo = *anariyo* (ignoble, low)

(2) *Digu* (numeral determinative):

(i) *samahara* (collective):

dve + anguliyo = *dvangulaṁ* (two inches)

(ii) *asamahara* (individual):

teyo + bhava = *tibhava* (the three states of existence)

(3) *Tappurisa* (dependent determinative)

gamaṁ + gato = *gamagato* (gone to the village)
buddhena + desito = *buddhadesito* (preached by **the Buddha**)
yaguya + tandula = *yagutandula* (rice for gruel)
gantuṁ + kamo = *gantukamo* (desirous to go)
rukkha + patito = *rukkhapatito* (fallen from the tree)
ranno + putto = *rajaputto* (king's son)
vane + puphani = *vanapupphani* (flowers in the forest or wild-flowers)
manasi + karo = *manasikaro* (keeping in the mind, attention)
dhammaṁ carati ti = *dhammacari* (observer of the *Dhamma*)

(4) *Dvanda samasa* (copulative or aggregative)

(i) *Asamahara dvanda*
mātā ca pitā ca = mātāpitaro (parents)
(ii) *Samahara dvanda*
cakkhu ca sotañ ca = *cakkhusotaṁ* (eye and ear)

(5) *Avayibhava* (adverbial compound)
rathassa + anu = *anurathaṁ* (behind the chariot)
sotaṁ + pati = *patisotaṁ* (against the current)
jivo + yava = *yavajivaṁ* (as long as life lasts)

(6) *Bahubhihi* (relative or attributive compound)
chinna + hattha (*yassa, so)* = *chinnanatho* ((a man) whose hands have been cut off)
bahavo + nadiyo (*yasmiṁ, so*) = *bahunadiko* ((a country) where there are many rivers)
mahanti + panna (*yassa, so*) = *mahāpanno* ((a person) who has many wives)

666**COMPOUND (SAMASA)**

When two or more nouns are combined together to form a grammatical unit it is called a Samasa (Compound).

Some compounds have an indeclinable as their first member. A few compounds are made up entirely of indeclinable.
There are six kinds of compounds:

- Kammadharaya = Adjectival Compound (where an adjectival and a Substantive is combined).
- Digu = Numeral Determinative (numeral+substantive).
- Tappurisa = Dependent Determinitive (substantitive+substantive).
- Dvanda = Copulative or Aggregative (two or more nouns).
- Avyayibhava = Adverbial Compound (where an indeclimable-adverb included-and a substantive is combined).
- Bahubbihi = Relative or Attributive Compound (which bears a signification different from that of the component words).

***The case endings of the first member or members of a compound are generally dropped; only in a few instances they are preserved.

Kammadharaya

Adjectival Compound

The two members of an Adjectival Compound must, in their uncompounded state, be in the same case.

Examples

Nilan+ uppalan =niluppalam (blue water-lilly)
Rattan+vatthan = rattavatthan (red cloth)
Seto+hatthi = setahathi (white elephant)
Nico+puriso =nicapuriso (a dwarf ; vulgar man)
Punna+nadi =punnanadi (overflowing river)
Digho+maggo = dighamaggo (long path)

The qualifying word here is generally placed first; but in some cases it comes last.

Examples

Buddhagoso+acariyo =Buddhagosacariyo (the commentator, Buddhagosa)
Bimbisaro+raja =Bimbisararaja (King Bimbisara)
Sumedho+pandito =Sumedhapandito (the wise, Sumedha)
Sariputto+thero =Sariputtathero (the Elder Sariputta)

(These four examples can also be called "Noun in Apposition" according to English grammarians).

If the descriptive word were in comparison, it comes last in this compound.

Examples

(The sun like Buddha) Adicco viya Buddho= Buddhadicco
(The moon like face) Cando viya mukkhan = mukkhacando
(The lion like sage) Siho viya muni = munisiho
(The elephant like or noble Buddha) = nago viya Buddho=Buddhanago.

In Kammadharaya the adjective " mahanta" becomes "maha". If it is followed by a double connsonant it becomes " maha".

Examples
Manhanto+ muni= mahamuni (great sage)
Mahanti +pathavi= mahapathavi(great earth)
Mahantan+bhayan= mahabhayan(great fear)

When the two members of a Kammadharaya are feminine, the first one assumes the form of the masculine, if the word had been formed from a masculine stem.

Examples
Khattiya+kumari= Khattiyakummari (princess of the warrior caste).
Brahmani+kanna= Brahmanikumari (a brahmin girl)
Nagi+ manavika = Nagimanavika (maiden of the Naga tribes)
Dutiya +panti =Dutiyapanti (second line or class)

Note- When the first feminine form is a proper noun, it does not take the masculine form,e.g.,
Examples
Devapokkharani (the deity pond)
Nandadevi (Nanda Queen)

When the particle "na" (not) is combined to another word, it is replaced by " a" before a consonant, and by "an" before a vowel. (This is not included, anyhow, in the fifth class of compounds though it has an indeclinable as its number).

Examples
Na+ manusso= amanusso (non-human being)
Na+samano = assamano (not a monk)
Na +ariyo = anariyo (ignoble; low)
Na+ittho = anittho (not agreeable)
Na+kusalan= akusalan(sin; bad action)

Digu- compound

When a number and a substantive is combined it is called digu. The numeral must be the first member.

The numerals being a kind of adjectives this compound may be included in Kammadharaya. But it is separated and given a different name for the convenience of students.

There are two kinds of Digu:

1. Samahara = collective (which expresses a whole and takes the form of the neuter singular).
2. Asamahara = individual, (which does not express a whole, but takes the plural form). Here the objects indicated by the last member are considered individually.

Samahara-digu

Dve+anguliyo	= dvangulan	(two inches)
Tayo+loka	= tilokan	(three worlds)
Catasso + disa	=catuddisan	(the four-quarters)
Panca+silani	=pacasilani	(the five precepts)

Satta+ahani	=sattahani	(a week)
Satan+ yojanani	= satayojanani	(hundred leagues)

Asamahara-Digu

Tayo+bhava	= tibhava	(the three states of existence)
Pance+indriyani	= pancindriyani	(the five senses).

Tapurisa –samasa

Dependent determinative compounds

If two nouns, related to each other by some oblique case, are joined together, it is called Tapurisa Compound.
The first member, which may be in any case other than the Nominative (and the Vocative), qualifies or determines the last member.
The last member determines the gender and the number of the compounds.
These compounds may be divided into six groups according to the cases belonging to the first members;

1. Dutiya –Tapurisa (with the Accusative Case).
2. Tatiya –Tapurisa (with the Instrumental).
3. Catutthi-Tapurisa (with the Dative).
4. Pancami-Tapurisa (with the Ablative)
5. Chatthi-Tapurisa (with the Possessive).
6. Sattami –Tapurisa (with the Locative).

Dutiya –Tapurisa

(with the Accusative Case).

Gaman +gato= gamagato	(gone to the village).
Sukkhan+patto=sukkhapatto	(having attained the happiness).
Rathan+ arulho= ratharulho	(having got into the car).
Pamanan+atikkhanto= pamanatikkanto	(gone over the measure).

Tatiya –Tapurisa

(with the Instrumental).

Buddhena+desito=buddhadesito (preached by the Buddha)
Ahina+dattho=ahidattho (bitten by a serpent)
Ranna+hato= rajahato (killed by the King).
Vinnuhi+ garahito=vinnugarahito (despised by the wise)

Catutthi-Tapurisa

(with the Dative).

Yaguya+ tandula= yagutndula (rice for gruel)
Buddhassa+deyyan=buddhadeyyam(that should be given to the Buddha).
Ranno+ arahan=rajarahan (worthy of a king)
Pasadaya+dabban (material for the mansion).

The compounds formed with an infinitive and kama (desirous) or kamta (desire) are considered to be in the Dative-Tapurisa.
Datun+kamata=datukamata (desire to give)
Vattun+kamo=vattukamo (desirous to say)
Gantun+kamo=gantunkamo (desirous to go)
Sotun +kamata=sotukamata (desire to hear)

Pancami-Tapurisa

(with the Ablative)

Rukkha+patito=rukkhapatito (fallen from the tree).
Bandhana+mutto=bandhanamatto (released from the bond or confinement)
Rajamha+bhito=rajabhito (afraid of the king).
Duccaritato+virati= duccaritavirati (abstinence from vice or bad conduct).

Chatthi-Tapurisa

(with the Possessive).

Jinassa+vaccanan= jinavacanan (word of the Buddha).
Ranno+putto=rajaputto (king's son)
Pupphanan+ gandho (smell of the follower)
Dhananan+rasi= dhanananrasi (a heap of corn).

Sattami –Tapurisa

(with the Locative).

Game+vasi=gamavasi	(villager).
Kupe+manduko=kupamanduko	(frog in the well).
Vane+pupphani=vanapupphani	(flower in the forest or wild flower0
Dhame+ rato= dhammarato	(delighting in the doctrine)

***It is said at above beginning that the case endings of the first members of some compounds are not dropped. In that case the compound is called aluttasamasa. Examples for this are mostly found in Tapurisa.

Examples

Pabhan+karo= pabhankaro	(generator of the light; the sun).
Ante+vasiko= antevasiko	(a resident pupil)
Panke+ruhan=pankeruhan	(grown in out of the mud, e.g. lotus)
Manasi+karo=manasikaro	(keeping in the mind; attention).
Parassa+padan=parassapadam	(word for another Reflective voice)
Pubbe+nivaso+ pubbenivaso	(former lives; life in a former existence).

There is a variety of the tappurisa in which the last member is a verbal derivative which cannot be used independently. It is named “Uppada_Tapurisa”

Examples

Kumbhan karoti= kumbhakaro	(a potter).
Dhamman carati=dhammacara	(observer of the dhamma).
Urena gacchati ti= urago	(a serpent).
Attamha jato= attajo	(son)
Pabbate tittati ti=pabbatatitho	(one who stands on a rock).

Note = karo, go, jo and tho in these examples are not used independently. They stand in these forms only in compounds.

Dvanda-samas

Copulative or aggregative compounds

Two or more nouns joined by “ca” (=and) may be combined together eliminating the intermediate conjuntions. The compound thus formed is called dvanda.

The members of this compound must be co-ordinate in their uncompounded state.
There are two kinds of Dvanda-compounds:-

1. Asamahara
2. Samahara

Asamasahara- the first one stands in the plural, and takes the gender and declension of its last member.
Samasahara- the second one takes the form of a neuter singular and becomes a collective, whatever is the numbers. This occurs with the names of birds, parts of the body, trees, herbs, arts, musical instruments, etc.

Asammahara-Dvanda

Samana ca brahmana ca= samanabrahmana (monks and brahmin).
Cando ca suriyo ca= candocasuriya (the moon and the sun).
Deva ca manussa ca= devamanussa (gods and men)
Mata ca pita ca= matapitaca (parents).
Sura ca asura ca nara ca naga ca yakkha ca= sura sura nara naga yakkha (gods, Asuras, human beings, Nagas and yakkhas).

Samahara-dvanda

All members of the Dvada-Compounds being coordinative, there arises the question of the order of their position. The following rules are given as to the order:-

a) Shorter words are placed before longer ones.
b) Words in I or u are placed first.

Examples
Gitan ca vaditanca =gitavaditan (singing and music)
Cakkhu ca sotan ca=cakkhusotan (eyes and ears)
Jara ca marana ca= jaramaranan (decay and death)
Hatthi ca assa ca ratha ca pattika ca=hatth’ssa rattha pattikam (elephants, horses, chariots and infantry).
Hatthi ca gavo ca assa ca valava ca = hatthi- gavassa valavan (elephants, cattle, horses and mares).

Avyayibhava-samasa

Adverbial compounds

When the first member of a compound is an indeclinable and the second a substantive, it is called an Avyayibhava-samasa.

The whole compound becomes an adverb, taking the ending of the (neuter) accusative singular. Some case (usually oblique) is implied in the substantial member according to the meaning of the indeclinable.

Nagarassa+ upa= upanagaram	(near the town)
Rathassa+ anu= anuratham	(behind the chariot).
Gharan+anu= anugharam	(horse after horse)
Anu+addhamasan= anudhammasam	(once in a fortnight).
Mancassa+hettha= hettamancam	(under the bed).
Pasadassa+upari=uparipasadam	(upon the mansion, e.g. on the terrace; upstairs)
Pakarassa +tiro=tiropakaram	(across or through the rampart)
Gamssa+ anto= antogamam	(inside the village)
Sotan+pati=patisotam	(against the current)
Kamo+yatha= yathakam	(according to the order)
Vddhanan+(patipati) yatha=yathavuddham	(according to the seniority)
Bhattassa+paccha=pacchabhattam	(after the meal; e.g. afternoon)
Gangaya+adho= adhagangam	(down the river)
Jivo+yava=yavajivam	(as long as life lasts)
Vatassa+anu=anuvattam	(following or with the wind).
A(yava)+samuddan	(as far as the sea-coast)
Attho+yava=yavadattham	(as much as desired; to the full)
Nagarato+bahi=bahinagaram	(outside the town)
Balan+yatha=yathabalam	(according to one's strengths, e.g. to the one's stability)

Bahubbihi-samasa

(Relative compounds)

When two or more substantives are combined together and the resultant denotes something other than what is meant by the two members severally, the compounds is called Bahubihi-samasa (Relative or Attributive).

This compound requires the addition of such relative pronouns as: "he, who, that, which," etc. to express its full meaning; therefore; this is used as an adjective and takes any gender according to that of the noun which it qualifies.

Examples

Chinna+hattha (yassa, so)= chinnahattho (a man) whose hands have been cut off).
Lohitena+makkaitan+sisan (yassak, so) (a man) whose head is besmeared with blood).
Arulha+vanija(yan,sa)=arulhavanija(a ship) on which the martinets have embarked.
Jitani+ indriyani(yena, so)=indriyo(a monk) who has subdued his senses.
Dinno+ sunko(yassa, so) dinnasunko(an official) to whom the tax is given.
Niggata+jana(yasma, so)niggatajano(a village) from where the people have departed.
Khina+asava(yassa, so)=khinasavo(a saint) whose passion are destroyed.
Sampannani+ sassani(yasmin, so)=sampannasasso (a province)in which the crops are abundant).

Feminine nouns ending in I,u, and the stems ending in –tu, generally take the suffix ka, when they are the last member of a bahubahi.

Bahavo+nadiyo(yasmain,so)= bahunadiko(a country) where there are many river.
Apagato+ sattha(yasma, so)=apagatasatthukam (the doctrine) whose founder is dead.
Bahu+vadhuyo(yassa,so)= bahuvadhuko(a person) who has many wives.

When a feminine noun is the last member of a Bahubbihi, it takes the masculine, or neuter form, if it is determining a masculine or neuter nouns; also the first member, if it is feminine, drops its feminine sign.
Mahanti+ panna (yassa, so)= mahapannp(a person) who has great wisdom.
Pahuta+jivha(yassa, so)=pahutajivho (a man) whose tongue is broader (than that of other).
Acla+ saddha(yassa, so)= acalasaddho (a man) with an unshakenable faith)
Digha+ jangha (yassa, so) dighajangho(a man) whose shanks are long.

666SAMASA

Samasa pada sankhepo, samasa means summarising, shortening boiling down the word. The combine senses of related words denoting names, upasakka and nipada are called samasa or compound.

In a samasa a new base is formed according to the following rules.

- The case ending of the component words excepting the last is generally dropped. And the compound take new ending according to its need
- The first word or part of a compound is called Pubbapada. And the next one is called Parapada. Sometimes the final vowel of the pubbapada, if long, becomes short. E.g. Dasi ca dasoca=dasidaso.
- If the pubbapada is in the feminine gender it is sometimes changed into the masculing form. E.g: Brahmani+darika=Brahmanadarika

Pubba+disa=pubbadisa

Compounds are helpful towards economy of words time and space. Hence all languages utilize pompons in all ages. In Pali one simple word or a noun can be combined with one or two other. When combine two or more words together it forms a grammatical unit, which is called Samasa. The meaning of the word Samasa is coordination or summary. The sense of related word is important in combining word.

As we put earlier the case ending of compounds words excepting the last one are gradually drop and new form gets new case ending. The genders of combined words are changed and the words are joined together for the sake of Euphonic combination.

Pali grammarian divided compound into (6) classes. According to the interrelationship existing between the members of compounds. Six kinds of compounds are:

1. Kammadharaya- adjectival compound.
2. Digu- numerical determinative compound.
3. Tappurisa- dependent determinative compound.
4. Dvanda- populative or coordinative or aggregative compound.
5. Avyayibhava- adverbial compound.
6. Bahubbihi- relative or attributive compound.

1. Avyayibhava

Avyaya pubbako -avyabibhavo.

This is so called because the sense of indeclinable word is predominant in it. The compound in which Avyaya or indeclinable appears as the first member or word is called Avyayibhava or indeclinable compound.

The base formed by Avyayibhava compound is neuter and indeclinable. When it ends in “a” sound it takes only “m”. e.g:

I. Masakanamabhava> nimmasakam (absence of mosquito).
II. Balam anatigamma> yathabalam.
III. Attampati> paccattam (every body).
IV. Nagarato bahi> bahinagaram (out of the city).
V. Gamassa anto> antagamam.

VI. Gangaya upari> Uparigangam.

VII. Mancassa hettha> hetthamancam.

VIII. Kuddhassa tiro> tirokuddham (across the wall).

IX. Sotassa patilomam> Patisotam (against the stream).

X. Jivassa pariyantam> yavajivam.

XI. Rathassa paccha> paccharatham.

XII. Jetthassa anupubbena> anujettham.

XIII. Sahassassa paro> parosahassam (more than thousand) and so on.

666Samasa

When two or more nouns are combined together to form a grammatical unit is called a samasa in Pali. In sandhi, we also find two or more words are combined together to make a noun. But sandhi is done for easy pronunciation, while in compound, the meaning is emphasize, not the sound. Thus, samasa connects meaning, sandhi is connected with the sound system.

Samasa or compound are not unknown in English language. They are usually short, like 'unknown', 'outstanding', 'stationmaster', but may reach considerable length, although usually written with hyphen or interspace, like 'welfare-reform plan', 'river-transport system'. They form a special means of grammatical expression: they consist of a series of words, not necessary nouns, although nouns are most common in English compounds, simply lined up without inflections. The whole unit has a grammatical function in the sentence, as indicated by the inflection of the last component. The Pali compounds fit into the same definition but they are much more varied and may be quite long.

Defini**t**ion, Quality and Ornament of Samasa are:

(1) Definition:

(a) Samaso padasavkhepo = compound means the shortening of words (both in letter and sound)

(b) Samasoti bhinnatthanaj = having one meaning of the words which have various meaning.

Therefore, sound and meaning are shortened in samasa.

(2) **Quality:** They are 10 qualities in every literary work. One such quality is Ojo which means 'the essence'.

(3) **Ornament:** Apart from the qualities, there are such 35 poetic ornament. Therefore samasa is one of the poetic ornament, it can beautify the poet.

In a samasa, a new base is formed according to the following rules:

(1) The case ending of the component words excepting the last are generally dropped and the

compound takes new ending according to its need.

(2) The first word or part of a compound is called pubbapada, and the next one is called parapada. Sometimes the final vowel of the pubbapada if long become short, e.g: dasi ca daso ca > dasidaso.

(3) If the pubbapada is in the feminine gender, it is sometimes changed into the masculine form, e.g.: Brahmani + darika > Brahmanadarika.

Samasa are helpful towards economic of words, time and space. In pali, one simple word or a noun can be combined with one or two other. When combined two or more words together, it forms a grammatical unit which is coordination or summary. The sense of related words is important in combining words. As we put earlier the case ending of compound words excepting the last one are gradually dropped and new form gets new case ending. The genders of combine words are changed and the words are joined together for the sake of euphony.

Pali grammarians divide compound into 6 classes according to the inter-relationship existing between the members of compound.

1. Avyayibhava – Adverbial Compound
2. Tappurisa – Dependent Determinative Compound
3. Kammadharaya – Adjectival Compound
4. Digu – Numeral Determinative Compound
5. Bahubbihi – Relative or Attributive Compound

Dvanda – Copulative or Aggregate Compound

There are 7 types of samasa in Pali (including complex compound). Kammadharaya is one of them. The definitions of samasa are given as follows:

1. Samasa padasavkhepo
   = compoud means the shortening of words (both in letter and in meaning)

2. Samasoti bhinnatthanaj padanamekatthta
   = having one meaning of the various words which have many meanings.

Samasa is one of the 35 poetic ornaments, it can beautify the poet. Therefore it is commonly used as beautifying aspect.

1.Kammadharayasamasa

This is a dependent descriptive compound. The definition is given below:

Visesanavisessabhuta dve pada yada samasyante tada so samaso kammadharayo namo.
= when two words of qualifier and qualifyee are combined together, then it is called kammadharayasamasa, e.g.

1. ratta + lata = rattalata (redcreeper)

ratta = qualifier
lata = qualifyee

Actually the qualifier of the compounds can be used as an attribute or as an apposition or as an adverb.

1. Attribute e.g.

(1) Kalyanamitta→ kalyana = attribute
(2) Pubbakamma→ pubba = attribute

The adjective pubba is placed at the end of the samasa when it qualifies a past participle, e.g.

(1) ditthapubbaja rupaj = object seen before
(2) vutthapubbo gamo = village inhibited formerly.

2. Noun in apposition e.g.

(1) Asokaraja = king Asoka
(2) Sariputtathera = the Elder Sariputta

When the noun in apposition expresses a comparison, then this is placed at the end of the samasa. e.g.

(1) munisiho (siho iva muni)
(2) mukkhacando (cando iva mukkha)

3. Adverb, particle and preposition e.g.

(1) sammasambuddho= fully enlightened
(2) pacchasamano = follower
(3) sujano = good man
(4) punabbhavo = new existence

Kammadharaya is similar to the Tappurisa samasa. But the two component words of the former refer to the same object or locus.

2.Tappurisasamasa

This is a dependent determinative compound which consists of two members of which the first depends on the second as a noun or a pronoun in an oblique case, i.e., in any case other than the nominative and the vocative.

This compound is a noun or an adjective according to the last member is a noun or an adjective. The gender and the number of the compound are also determined by the last member.

There are 6 kinds of Tappurisa.

Dutiga-Tappurisa (with the Acc. Case)

e.g.

(1) gamaj + gato = gamagato
(2) sukhaj + hato = sukhapatto

Tatiya-Tappurisa (with the Ins. Case)

e.g.

(1) Buddhena + desito = Buddhadesito
(2) Rabba + hato = Rajahato

Catutthi-Tappurisa (with the Dative)

e.g.

(1) Buddhassa + deyyaj = Buddhadeyyaj
(2) Yaguya + tandula = yagutandula

Pabcami-Tappurisa (with Abl. Case)

e.g.

(1) Rukkha + patito = rukkhapatito
(2) rajamha + bhito = rajabhito

Chatthi-Tappurisa (with gen.)

e.g.

(1) Rabbo + putto = Rajaputto
(2) Jinassa + vacanaj = Jinavacanaj

Sattami-Tappurisa (with loc.)

e.g.

(1) Game + vasi = gamavasi
(2) Dhamma + rato = dhammarato

Notes:

1. The compounds formed with an infinitive and kama (desious) or kamata (desire) are

considered to be in the
Dative-Tappurisa.

e.g.

(1) gantuj	+	kamo	=	gantukamo		
(2) sotuj	+	kamata	=	sotukamata		

2. In some cases, the case-endings of the first member are not dropped. These compounds are called 'Aluttasamasa', e.g.

(1) pabbaj	+	karo	=	pabbajkaro	(the son)
(2) manasi	+	karo	=	manasikaro	

3. If the last member of the compound is a verbal derivative which cannot be used independently. It is named 'upapada-Tappurisa', e.g.

(1) kumbhaj karoti ti	=	kumbhakato
(2) urena gacchati ti	=	urago

Comment on the following topics -:

1.Pali alphabet, 2.Sandhi,
3.Declension and conjugation, **4.**Compound
5.Indeclinable.

There are 7 types of samasa in Pali (including complex compound). Kammadharaya is one of them. The definitions of samasa are given as follows:

1. Samasa padasavkhepo

= compoud means the shortening of words (both in letter and in meaning)

2. Samasoti bhinnatthanaj padanamekatthta

= having one meaning of the various words which have many meanings.

Samasa is one of the 35 poetic ornaments, it can beautify the poet. Therefore it is commonly used as beautifying aspect.

1.Kammadharayasamasa

This is a dependent descriptive compound. The definition is given below:

Visesanavisessabhuta dve pada yada samasyante tada so samaso kammadharayo namo.

= when two words of qualifier and qualifyee are combined together, then it is called kammadharayasamasa, e.g.

1. ratta + lata = rattalata (redcreeper)

ratta = qualifier

lata = qualifyee

Actually the qualifier of the compounds can be used as an attribute or as an apposition or as an adverb.

1. Attribute e.g.

(1) Kalyanamitta → kalyana = attribute

(2) Pubbakamma → pubba = attribute

The adjective pubba is placed at the end of the samasa when it qualifies a past participle, e.g.

(1) ditthapubbaja rupaj = object seen before

(2) vutthapubbo gamo = village inhibited formerly.

2. Noun in apposition e.g.

(1) Asokaraja = king Asoka

(2) Sariputtathera = the Elder Sariputta

When the noun in apposition expresses a comparison, then this is placed at the end of the samasa. e.g.

(1) munisiho (siho iva muni)

(2) mukkhacando (cando iva mukkha)

3. Adverb, particle and preposition e.g.

(1) sammasambuddho = fully enlightened

(2) pacchasamano = follower

(3) sujano = good man

(4) punabbhavo = new existence

Kammadharaya is similar to the Tappurisa samasa. But the two component words of the former refer to the same object or locus.

2.TAPPURISASAMASA

This is a dependent determinative compound which consists of two members of which the first depends on the second as a noun or a pronoun in an oblique case, i.e., in any case other than the nominative and the vocative.

This compound is a noun or an adjective according to the last member is a noun or an adjective. The gender and the number of the compound are also determined by the last member.

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e.g.

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(1) Buddhassa + deyyaj = Buddhadeyyaj

(2) Yaguya + tandula = yagutandula

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e.g.

(1) Rukkha + patito = rukkhapatito

(2) rajamha + bhito = rajabhito

5. Chatthi-Tappurisa (with gen.)

e.g.

(1) Rabbo + putto = Rajaputto

(2) Jinassa + vacanaj = Jinavacanaj

6. Sattami-Tappurisa (with loc.)

e.g.

(1) Game + vasi = gamavasi

(2) Dhamma + rato = dhammarato

Notes:

1. The compounds formed with an infinitive and kama (desious) or kamata (desire) are considered to be in the Dative-Tappurisa.

e.g.

(1) gantuj	+	kamo	=	gantukamo		
(2) sotuj	+	kamata	=	sotukamata		

2. In some cases, the case-endings of the first member are not dropped. These compounds are called 'Aluttasamasa', e.g.

(1) pabbaj	+	karo	=	pabbajkaro	(the son)
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3. If the last member of the compound is a verbal derivative which cannot be used independently. It is named 'upapada-Tappurisa', e.g.

(1) kumbhaj karoti ti	=	kumbhakato
(2) urena gacchati ti	=	urago

Compounds are not unknown in English language. They are usually short, like 'unknown', 'outstanding', 'stationmaster', but may reach considerable length, although usually written with hyphen or interspace, like 'welfare-reform plan', 'river-transport system'. They form a special means of grammatical expression: they consist of a series of words, not necessarily nouns, although nouns are most common in English compounds, simply lined up without inflections. The whole

unit has a grammatical function in the sentence, as indicated by the inflection of the last component. The Pali compounds fit into the same definition but they are much more varied and may be quite long.

Therefore, when two or more nouns are combined together to form a grammatical unit it called a Samasa (compound) in Pali. In Sandhi, we also find two or more words are combined together to make a noun. But Sandhi is done for easy pronunciation, while in compound, the meaning is emphasize, not the sound. Thus, Samasa connects meaning, Sandhi is connected with the sound system.

Definition, Quality and Ornament of Samasa

- Denifinition : Samaso padasavkhepo = compound means the shortening of words (both in letter and sound)

Samasoti bhinnatthanaj = having one meaning of the words which have various meanings.

Therefore, sound and meaning are shortened in Samasa.

- Quality : There are 10 qualities in every literary work. One such quality is Ojo which means 'the essence'

- Ornament : Apart from the qualities, there are such 35 poetic ornament.

Therefore, compound is one of the poetic ornament, it can beautify the poet..

(2) The Division of Samasa

Samasa or compound may be divided into six kinds:

(a) Kammadharaya = adjectival compound *(where an adjective and substantive is combined.*

(b) Digu = numeral determinative *(numeral + substantive)*

(c) Tappurisa = dependent determinative *(substantive + substantive)*

(d) Dvanda samasa = co-ordinative compounds

(e) Avyayibhava = adverbial compoud *(where an indecliable – adverb included – and a substantive is combined)*

(f) Bahubbihi = relative or attributive compound *(which bears a signification different from that of the component words)*

(a) Kammadharaya samasa

A kammadharaya samasa consists of two members of an adjectival compound must, in their uncompounded state, be in the same case.

They are qualifier and qualified; the qualifier (visesana) is adjective, qualified (visessa) is a noun.

(a) The qualifying word is generally placed first, but in some cases it comes last. And if the descriptive word in comparison, it comes last in this compound.

Examples:

- rattaj + vatthaj = rattavatthaj (red cloth)
  Digho + maggo = dighamaggo (long path)

- Asoko + raja = Asokaraja (king Asoka)
  Sariputto + thero = Sariputtatthero (elder Sariputta)

- adicco viya Buddho = Buddhadicco (the sunlike Buddha)

siho viya muni = munisiho (lionlike sage)

The adjective ***'mahanta'*** becomes ***'maha'*** (lengthened), and if followed by a double consonant becomes ***'maha'*** (shortened)

Example: mahanto + muni = mahamuni (great sage)
Mahantaj + bhayaj = mahabbhayaj (great fear)

When two feminine words, the first one assumes the form of the masculine, if the word had been formed from a masculine stem.

Example: khattiya + kumari = khattiyakumari (princess of the warrior caste)
Nagi + manavika = nagamanavika (maiden of the Naga tribe)

when the first feminine form is a proper noun, it does not take the masculine form.
e.g. Nandapokkharani (Nanda pond)

when the particle '***na***' is combined to another word, it is replaced by '***a'*** before a consonant, and by '***an***' before a vowel.

Example: na + manusso = amanusso (non-human)
na + ariyo = anariyo (ignoble; low)

(b) Digu samasa
When a numeral and a substantive is combined it is called digu. The numeral must be the first member.
There are two kinds of Digu:

Samahara = collective (which expresses a whole and takes the form of the neuter singular)
Asamahara = individual (which does not express a whole, but takes the plural form)

(i) Samahara Digu
Examples: pabca + silani = pabcasilaj (the five precepts)
satta + ahani = sattahahaj (a week)

(ii) Asamahara Digu
Examples: tayo + bhava = tibhava (the three states of existence)
pabca + indriyani = pabcindriyani (the five senses)

(c) Tappurisa samasa
If two nouns, related to each other by some oblique case, are joined together, it is called Tappuisa compound.

- The first member, which may be in any case other than the nominative (and the vocative), qualifies or determines the last member.
- The gender and the number of the compound are determined by the last member.

Tappurisa samasa may be divided into six groups according to the cases belonging to the first members:

Dutiya-Tappurisa(with the accusative case)
Tatiya-Tappurisa (with the instrumental)
Catutthi-Tappurisa (with the dative)
Pabcami-Tappurisa (with the ablative)

Chatthi-Tappurisa (with the possessive)
Sattami-Tappurisa (with the locative)

(i) Dutiya-Tappurisa

Examples: gamaj + gato = gamagato (gone to the village)

Sukkhaj + patto = sukkappatto (having attained happiness)

(ii) Tatiya-Tappurisa

Examples: Buddhena + esito = Buddhadesito (preached by the Buddha)

Rabba + hato = rajahato (killed by the king)

Catutthi-Tappurisa

Examples: rabbo + arahaj = rajarahaj (worthy of a king)

Buddhassa + deyyaj = Buddhadeyyaj (that should be given to the Buddha)

The compounds formed with an infinitive and *kama* (desirous) or *kamata* (desire) are considered to be in the dative-tappurisa.

Examples: gantuj + kamo = gantukamo (desirous to go)

Sotuj + kamata = sotukamata (desire to go)

(iv) Pabcami-Tappurisa

Examples: rukkha + patito = rukkhapatito (fallen form the tree)

Rajamha + bhito = rajabhito (afraid of the king)

(v) Chatthi-Tappurisa

Examples: jinassa + vacanaj = jinavacanaj (word of the Buddha)

Rabbo + putto = rajaputta (king's son)

(vi) Sattami-Tappurisa

Examples: game + vasi = gamavasi (villager)

Dhamme + rato = dhammarato (delighting in the doctrine)

If the case ending of the first members of some compounds are not dropped. In that case the compound is called *Aluttasamasa.*

Examples: ante + vasiko = antevasiko (a resident pupil)

Manasi + karo = manasikaro (keeping in the mind)

There is a variety of the Tappurisa in which the last member is a verbal derivative which cannot be used independently. It is named *Upapada-Tappurisa.*

Examples: kumbhaj + karoti ti = kumbhakato (a potter)

Attamha + jato = attajo (son)

(d) Dvanda samasa

Two or more nouns joined by 'ca' may be combined together eliminating the intermediate conjunctions. The compound thus formed is called Dvanda. The members of this compound must be co-ordinate in their uncompounded state.

There are two kinds of dvanda samasa: Asamahara and Samahara.Dvanda.

(i) Asamahara Dvanda
Stands in the plural, and takes the gender and declension of its last member.

Examples: samana ca brahmana ca = samanabrahmana (monks and brahmins)
Mata ca pita ca = matapitaro (parents)

(ii) Samahara Dvanda
Takes the form of a neuter singular and becomes a collective, whatever be the number of its members. This occurs with the names of birds, parts of the body, trees, herbs, arts, musical instruments etc.

Examples: cakkhu ca sotab ca = cakkhusotaja (eye and ear)
Jara ca maranab ca = jaramaranaj (decay and death)

(e) Avyayibhava samasa
When the first member of a compound is an indeclinable and the second a substantive, it is called an Avyayibhava samasa.
The whole compound becomes an adverb, taking the ending of the (neuter) accusative singular. Some case (usually oblique) is implied in the substantial member according to the meaning of the indeclinable.

Examples: nagarassa + upa = upanagaraj (near the town)
Gharaj + anu = anugharaj (house after house)

(f) Bahubbihi samasa
When two or more substantives are combined together and the resultant denotes something other than what is meant by the two members severally, the compound is called Bahubbihi or relative or attributive compound.
This compound requires the addition of such relative pronouns as : 'he, who, that, which', etc. to express its full meaning; therefore this is used as an adjective and takes any gender according to that of the noun which it qualifies.

Examples: chinna + hattha (yassa, so) = chinnahattho (a man) whose hands have been cut off.
Jitani + indriyani (yena, so) = jitindriyo (a monk) who has subduced his senses.

Feminie nouns ending in **i, u** and the stems ending in **tu**, generally take the suffix **ka,** when they are the last member of a Bahubbihi.

Examples: bhavo + nadiyo = bahunadiko (a country) where there are many rivers.

When a feminine noun is the last member of a Bahubbihi, it takes the masculine, or neuter form, if it is determining a masculine or neuter noun; also the first member, if it is feminine, drops its feminine sign.

Examples: mahanti + pabba = mahapabbo (a person) who has great wisdom

 Missaka samasa
Compounds themselves may become the members of another compound, and this new compound again may be a member of another compound, thus forming compounds within compounds. These mixed compounds are called *'Missaka samasa'* (complex compounds)

Examples: <u>Suranara-mahito</u>
(a) sura ca nara ca = suranara (Dvanda)
(b) suranarehi + mahito = suranaramahito (Tappurisa)

<u>sabbalavkara-patimandita</u>
(a) sabbe + alavkara = sabbalavkara

(Kammadharaya)

(b) sabbalavkarehi + patimandita = sabbalavkarapatimandita (Tappurisa)

666SAMASA (COMPOUND)

'samaso pada sankhepo'. Samasa means summarizing the words (to save the time and space). The combine sense of related words denoting names (noun), upasaga, prefixed and nippata is called samasa or compound. In a samasa, a new base is formed according to the following rules:

(1) The case ending of the component words excepting the last are generally dropped and the compound takes new ending according to its need.
(2) The first word or part of a compound is called pubbapada, and the next one is called parapada. Sometimes the final vowel of the pubbapada if long become short, e.g., dasi ca daso ca > dasidaso.
(3) If the pubbapada is in the feminine gender, it is sometimes changed into the musculilne form, e.g., brahmani + darika > brahmanadarika.

Compound are helpful towards economic of words, time and space. Hence all languages utilize 利用 compound in all aids. In pali one simple word or a noun can be combined with one or two others, when combined two or more words together, it forms a grammatical unit which is called samasa. The meaning of the word samasa is coordination or summary. The sense related word is important in combing words. As we put earlier the case ending of compound words excepting the last one are gradually dropped and new form gets new case ending. The genders of combine words are changed and the words are joined together for the sake of euphony.

Pali grammarians divide compound into 6 classes. According to the interrelationship existing between the members of compound:

(1) Avyayibhava – adverbial compound
(2) Tappurisa – dependent determinative compound
(3) Kammadharaya – adjectival compound
(4) Digu – numerical determinative compound
(5) Bahubbihi – relative or attributive compound
(6) Dvanda – copulative or co-ordinative compound

(1) Avyayabhava

'avyaya pubbako avyayibhavo' – it is so called because the sense of the indeclinable word is predominant in it. The compound in which and avyaya or indeclinable appears as the first member of world is called avyayibhava or indeclinable compound. The base form by avyayibhava compound is neuter and indeclinable. When it ends in 'a' sound, it takes only 'j'. For examples:

(1)	nagarato bahi	>	bahinagaraj	(out of the city)
(2)	gamassa anto	>	antogamaj	(inside the village)
(3)	nagarassa upa	>	upanagaraj	(near the city)
(4)	gharaj anu	>	anugharaj	(house after house)
(5)	bhattassa paccha	>	pacchabhattaj	(after lunch)
(6)	gangaya upari	>	uparigangaj	(upper part of river)
(7)	mabcassa hettha	>	hetthamabcaj	(under the bed)
(8)	kuddhassa tiro	>	tirokuddhaj	(outside the wall)
(9)	sotassa patiloman	>	patisotaj	(against the stream)
(10)	jetthassa anupubbena	>	anujetthaj	(according to seniority)
(11)	sahassassa paro	>	parosahassaj	(more than thousand)
(12)	jivassa pariyantaj	>	yavajivaj	(as long as the life last)
(13)	balaj anatigama	>	yathabalam	(according to one's strength)
(14)	attajpati	>	paccattaj	(separate, individual)
(15)	masakanaj abhava	>	nimmasakaj	
(16)	masakanaj abhava	>	nimmasakaj	
(17)	balam anatigamma	>	yathabalaj	(according to one's strength)
(18)	attajpati (pati attam)	>	paccattaj	(separate, individual)
(19)	jivassa pariyantaj	>	yavajivam	(as long as my life last; until the end)
(20)	rathassa paccha	>	paccharathaj	

666Give the meaning of the word Samasa with examples and explain TappurisaSamasa in pali?

When two or nouns are combined together to form a grammatical unit it is called a s Samasa some compounds have an indeclinable as their first member. A few copounds are made up intirely of indeclinables. There are six kinds of compounds. {1}kammadharaya= adjectival compound Examples: nilam+upalam=niluppalam blue water-lily. Sarijputto+thero=Sariputtathero the elder Sariputta. Cando viya mukham=mukhacando moonlike face. Mahanto+munij=mahamuni great sage. Khattiya+kumari=khattiyakumari princess of the warrior casts. Na+ariyo=anariyo ignoble, low. {2}Digu= numeral determinative, example 1,Samahara-collective Dve+anguliyo-dvangulam two inches 2,Asamahara=individual Teyo+bhava=tibhava the three state of existence 3,Tappurisa=dependent determinative Example gamma+gato=gamagato gone to village, Buddena+desito=Buddhadesito preached by the Buddha, Yaguya+tandula=yaguya+tandula=yagutandula ricefor gruel, gantum+kamo=gantukamo desirous to go, Rukkha+ptito=rukkhapatito fallen from the tree, Ranno+putto=rajaputto king`s son, Vane+puphani=vanapupphani flowers in the forest or wild flowers, Manasi+karo=vanasikaro keeping in the mind attention. Dhammam caratiti=dhammacari observer of the Dhamma. 4,Dvanda Samasa=copulative or aggregative Example, Asamaharadvanda Mata ca pita ca=matapitaro parents, Cakkhu ca sotan ca=Cakhusotam eye and ear. 5,Avvayibhava=Averbail compound Examples, Rathassa+anu=anuratham behind the chariot. Sotam+pati=patistam against the current Jivo+yava=jivajivam as long as life lasts. 6,Bahubbhihi=ralative or attributive compound Example Chinna+hattha yassa so=channahattitho a man whose hands have been cut off. Bahavo+nadiyo Yasmim so=Bahunadiko a country where there are many rivers. Mahanti+panna yassa so=Mahapanno

a person who has many wives.

QUESTION: EXPLAIN THE *KICCA* SUFFIXES WITH EXAMPLE AND SHOW HOW TO USE THEM IN SENTENCES.

(lectured by ven. Piyaratna)

We treat *kicca* suffixes first because they are few in number:
-**tabba**, **-aniya**, **-nya**, **-niya**, **-tayya** and **-icca** – these are *kicca* suffixes

(1) **-tabba** or **-aniya** may be annexed to all the roots to form potential participles expressing a passive meaning:
kara + tabba = *kattabba* or *kātabba* (that should be done)
Explanation: In a place'r of the root is similar to the first consonant of the suffix in the other'r is elided and the first vowel is lengthened.(?)

kara + aniya = *karanīya* (that should be done)
su + tabba = *sotabba*
su + aniya = *savaniya* (that should be heard)
Explanation: In both places the vowel of the root is strengthened; and in the second instance the strengthened vowel becomes **av**.

kara + tabba = *kātabba*
hara + aniya = *haraniya* (should be carried)
paca + aniya = *pacaniya* (should be cooked)

(2) **-nya** and **-niya** are suffixed to some roots to form passive participles (**ṇ** is is the sign indicatory of strengthening). The changes they undergo are:
dhya becomes *jjha*
dya becomes *jja*
mya becomes *mma*
jya becomes *jja*
gya becomes *gga*
cya becomes *kya*

Examples: *vada + nya* = *vadya* = *vajja* (what should be said)
gamu + nya = *gamya* = *gamma* (what should be understood)
vaca + nya = *vākya* (what should be spoken)
garaha + nya = *gārayha* (what should be despised)

(3) **-nya** after the roots ending in **ā**, **i** and **ī** become **eyya**.
dā + eyya = *deyya* (what should be given)
ji + eyya = *jeyya* (what should be conquered)
nī + eyya = *neyya* (what what should be led)

-niya
kara + niya = *kāriya* (what should be done)
mara + niya = *māriya* (what should be killed)

(4) **-icca** and **-tayya** are suffixed only to form a limited number of words:
kara + icca = *kicca* 'that should be business)

Ar(?) of the root is elided before the suffix:
ñā + tayya = *ñātayya* (what should be known)
pada + tayya = *pattayya* (what should be arrived)[35]

Question: Will be absolutives... (lectured by ven. Piyaratna)

(1) Indeclinable active past participles or gerunds or absolutives according to some modern grammarians are formed with the suffixes **-tvā**, **-tvāna**, **-tūna**, **-ya** and **-tya**.

(i) These may be joined to the roots or bases by means of a connecting i:
paca + i + tva = *pacitva* (having cooked)
bhunja + i + tva = *bhunjitva* (having eaten)

(ii) Sometimes the last consonant of the root is dropped before these:
kara + tva = *katva* (having done)
chida + tva = *chetva* (having cut or broken)

(iii) The final long vowel of a root is sometimes shortened or strengthened before these:
da + tva = *datva* (having given)
ni + tva = *netva* (having carried)

(iv) **t** of the suffixes is dropped or changed together with the last consonant of the root in a few cases:
disa + tva = *disva* (having seen)
ladha + tva = *laddha* (having got)

(v) Where nothing but the elision of the final vowel of the root has taken place:
hana + tva = *hantva* (having killed)
gamu + tva = *gantva* (having gone) – **m** is changed to **n**

(2) **-ya** is assimilated, in many cases, to the last consonant of the root; it is directly added to the roots ending in a long vowel.

(i) Directly added: *ā + da + ya* = *ādāya* (having taken)
(ii) Assimilated with the preceding consonant:
a + gamu + ya = *agamya* = *agamma* (having come)
vi + bhaja + ya = *vibhajja* (having divided)
(iii) **-y** is interchanged with the last consonant if the latter is **h**:
gaha + ya = *gahya* = *gayha* (having taken)
(iv) Sometimes **-y** is reduplicated:
vi + ci + ya = *viceyya* (having considered)

(3) **-tya** is always changed to **-cca** together or without the last consonant of the root:
upa + hana + tya= *upahacca* (having vexed)
ava + i + tya = *avecca* (having understood)

35 Actually this verb does not make sense, because „arrive“ is a verb that cannot be in a passive form.

Taddhita — Nominal Derivatives (given by ven. Paññindriya) 2010

Words formed by adding suffixes to the bases of substantives, primary or derived from roots, adjectives, etc. are called *Taddhita*. Some of these derivatives are treated as nouns and adjectives and are declined accordingly. A few others are treated as indeclinables. There are many such suffixes which are used in various senses. The following are the principal ones of these :-

1. ***'-a'*** is used to signify possession, pedigree, etc.

In this case the initial vowel, not followed by a double consonant, undergoes *Vuddhi* substitute. Examples :-

Paññā + ***a*** = *paññā* (m. Nom. Sing. *pañño*), he who has wisdom, or wise.
Saddhā + ***a*** = *saddhā* (m. Nom. Sing. *saddho*), he who has faith, or faithful; devotional.
Vasiṭṭh + ***a*** = *Vāsiṭṭha -vāsiṭṭho,* son of *Vasiṭṭha*; *vāsiṭṭhī*, daughter of *Vasiṭṭha*; *vāsiṭṭhaṃ*, *Vasiṭṭha* clan.

2. '***-ika'***[36] is used to signify 'pertaining to', 'mixed with', 'crossing', 'versed in', 'engaged in', etc. In this case too the initial vowel, not followed by a double consonant, undergoes *Vuddhi* substitute. Examples :-

Dhamma + ***ika*** = *dhammika,* righteous.
Kāyā + ***ika*** = *kāyika,* bodily
Nagara + ***ika*** = *nāgarika,* pertaining to the city, i.e., urban.
Loka + ***ika*** = *lokika*, worldly
Loṇa + ***ika*** = *loṇika,* mixed with salt
Nāvā + ***ika*** = *nāvika,* navigator, he who crosses in a ship
Magga + ***ika*** = *maggika,* traveller
Vinaya + *ika* = *venayika,* he who studies *vinaya*
Bhaṇḍāgāra + ***ika*** = *bhaṇḍāgārika,* treasurer

3. '***-ima***' and '***-iya***' are also used to signify 'pertaining to '. Examples :-

Anta + ***ima*** = *antima,* last
Majjha + ***ima*** = *majjhima,* middle, central
Loka + ***iya*** = *lokiya,* worldly

4. *'-i', '**-ika**', '**-ima**', '**-mantu**', '**-vantu**',* and *'**-vī**'* are used to signify possession. Examples :-

Daṇḍa + ***ī*** = *daṇḍī*, he who has a stick
Chatta + ***ī*** = *chattī*, he who has an umbrella
Putta + ***ika*** = *puttika*, he who has sons
Daṇḍa + ***ika*** = *daṇḍika,* he who has a stick
Putta + ***ima*** = *puttima,* he who has sons
Dhiti + ***mantu*** = *dhitimantu*, courageous
Bandhu + ***mantu*** = *bandhumantu,* he who has relatives
Guṇa + ***vantu*** = *guṇavantu,* virtuous
Medhā + ***vī*** = *medhāvī,* he who has wisdom

5. '-**maya**' is used in the sense of 'made of'. Examples :-

Aya + ***maya*** = *ayomaya,* made of iron
Dāru + ***maya*** = *dārumaya,* wooden
Mana + ***maya*** = *manomaya,*[37] mental
Rajata + ***maya*** = *rajatamaya,* made of silver
Suvaṇṇa + ***maya*** = *suvaṇṇamaya,* or *sovaṇṇamaya*, golden

6. '-**tā'** is used to signify collection, state, or quality. The derivatives thus formed are always in the feminine. Examples :-

Gāma + ***tā*** = *gāmatā,* collection of villages
Jana + ***tā*** = *janatā,* multitude
Bāla + ***tā*** = *bālatā,* ignorance, childhood
Dhamma + ***tā*** = *dhammatā,* state of things, nature
Manussa + ***tā*** = *manussatā*, manhood

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36 It may be similar to English '-ish' and '-ic' as in 'hellish' or 'heroic'.

37 *Mana* and other words are similarly declined when combined with another word or with the suffix '-**maya***'* – they change their final vowel from '-**a**' into '-**o**'.

7. '-tta'[38] and '-ya' are also used to signify state or quality.[39] The derivatives thus formed are in the neuter. In the case of '*-ya*' the initial vowel, not followed by a double consonant, undergoes *Vuddhi* substitute. Examples :-

Aroga + ***ya*** = *ārogya,* health, freedom from disease
Bāla + ***ya*** = *bālya*, ignorance, childhood; + ***tta*** = *bālatta,* ignorance
Manussa + ***tta*** = *manussatta*; manhood
Nīla + ***tta*** = *nīlatta*, blueness
Paṇḍita + ***ya*** = *Pāṇḍitya,* and *Paṇḍicca*, wisdom

8. '-**tara**' and '-**iya**' are used to express the comparative degree, and '-**tama**' and '-**iṭṭha**', the superlative degree. Examples :-

POSITIVE	COMPARATIVE	SUPERLATIVE
Bāla, young, ignorant	*bālatara*	*balatama*
Dhamma, religious, righteous	*dhammiya*	*dhammiṭṭha*
Guṇa, virtuous	*guṇiya*	*guṇiṭṭha*
Medha, wise	*medhiya*	*medhiṭṭha*
Paṇīta, noble	*paṇītatara*	*paṇītatama*
Pāpa, evil	*pāpatara*, *pāpiya*	*pāpatama*, *pāpiṭṭha*
Appa, little, few	*appatara*	*appatama*
Appa kaniya, younger	*kaniṭṭha*,	youngest
Pasattha, good	*seyya*,	better *seṭṭha*, best
Vuddha, old	*jeyya*	*jeṭṭha*

9. '***-ka***' is, affixed to numerals to denote a group. Examples :-

Eka + ***ka*** = *ekaka,* one-group; unit; groups of singles
Dvi + ***ka*** = *dvika*, two-group; dyad ; twofold group
Catu + ***ka*** = *catukka,* four-group; tetrad ; threefold group

These derivatives take either the masculine or the neuter.

10. '-**kkhattuṃ**' is affixed to numerals to denote the number of times. Examples :-

Eka + ***kkhattuṃ*** = *ekakkhattuṃ,* once
Dvi + ***kkhattuṃ*** = *dvikkhattuṃ,* twice

11. '-**dhā**' is affixed to numerals, '-**so**' and '-**thā**' to others, to form distributive adverbs. Examples :-

Eka + ***dhā*** = *ekadhā,* in one way
Pañca + ***dhā*** = *pañcadhā,* in five ways, fivefold
Bahu + ***dhā*** = *bahudhā,* in many ways, manifold
Attha + ***so*** = *atthaso,* according to the meaning
Sabba + ***so*** = *sabbaso,* in every way
Aññа + ***thā*** = *aññathā,* in another way, differently
Sabba + ***thā*** = *sabbathā,* in every way

These last two classes of derivatives are treated as declinables. It should be understood that some comparatives and superlatives are formed by prefixing '**ati**-', and '**atīva**-' or '**ativiya**-' to the positive respectively.

TADDHITA (COPIED FROM "*THE NEW PALI COURSE*", GIVEN BY VEN. PAÑÑINDRIYA) 2010

It was stated in first book that there are five classes of nouns, of which the first, second and the third classes have already been explained. The fifth, *taddhitama,* will now to be explained. *Taddhita* or a secondary derivative is formed from a substantive or a primary derivative by adding another suffix to it.

(A) These derivatives are adjectives in their nature , but in most cases are used as substantives.

(B) The final vowel of a word is often elided before a *taddhita* suffix.

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38 Compare with Saṅskrt '*tvam*'; English '-dom', e.g. 'kingdom'.

39 Sometimes the word '*bhāva*', which means nature or state, is combined with other words to express state or quality, e.g., *purisabhāva* (manhood); *itthibhāva* (womanhood) etc.

(C) The first vowel of the word, to which the suffix is added, is often strengthened when it is not followed by a double consonant. In this case a becomes **ā, i, ī**, become **e, u, ū** become **o**.

(D) To indicate that some suffix required strengthening, an indicatory letter is affixed by the grammarians to it. This indicatory letter is generally **ṇ**. The main divisions of the *taddhitas* are:

(i) *Sāmañña-Taddhita.*

(ii) *Bhāva-Taddhita*.

(iii) *Avyaya-Taddhita*.

The first division is again divided into the following sub-divisions:

(1) *Apaccattha*	(3) *Atthyattha*
(2) *Anekattha*	(4) *Saṅkhya*

Sāmañña - Appaccattha

Suffix '-**ṇa**' is added to some nouns to denote a lineage. Examples:

Vasiṭṭhassa apaccaṃ = vāsiṭṭho.

Formation:

*Vasiṭṭho+**ṇa*** (When the last vowel and **ṇ** are dropped) becomes *vasiṭṭ*+**a** after strengthening the first vowel and joining the last one to the stem it becomes *vasiṭṭha*. Now, this being an adjective, it may qualify any male, female, or a group as born in the clan of *vasiṭṭha*. Therefore, it may take the gender of the person or the group for which it stands. If the person be a man it is in the masculine. If the person be a woman it takes the feminine form, Vāsiṭṭhī. If it be a family it is in the neuter. Similarly formed are:

Bhāradvāja+ṇa =Bhāradvāja	*Vasudeva+ṇa=Vasudeva*
Gotama+ṇa=Gotama	*Baladeva+ṇa=Baladeva*

'-**nāyana***'* and '-**ṇāna***'* are suffixed to *vaccha*, *kacca* and some other names to denote the linage.

*Vacca+**ṇāyana**=Vacchāyana*	*Moggalla+**ṇāyana**=Moggallāyana*
*Kacca+**ṇāyana**=Kaccāyana*	*Moggalla+**ṇāna**=Moggallāna*
*Kacca+**ṇāna**= kaccāna*	

In the first two instances the vowels are not strengthened because they are followed by double consonants. '-**neyya** is suffixed to *kattika*, *vinatā* and some other feminine nouns to denote their offspring.

*Kattikā+**ṇeyya**=Kattikeyya*	*Bhaginī+**ṇeyya**=Bhāgiṇayya*
*Vinatā+**ṇeyya**=venateyya*	*Rohiṇī+**ṇeyya**=bhaāgineyya*

'**-nava'** is suffixed to *Manu*, *Upagu* and such others to denote the offspring.

Manu+ṇava=Māṇava.

Upagu+ṇava=Opagava.

Paṇdu+ṇava=pandava.

'-**ṇera**' is suffixed to *vidhava* and some others to denote the offspring.

Vidhavā+ṇera =vedhavera.

Samaṇa+ṇera=Sāmaṇera.

Sāmañña - Anekattha

'**-nika**' is suffixed to some nouns to denote the meanings mixed with engaged in, living by means of, going by means of, relating to, playing upon, connected with, dealing with, carrying upon, born in or belonging to a place, studying, possession, etc.

A. Mixed with:	H. Dealing with
*Ghata+**ṇika**=ghātika*	*Taṇḍula+**ṇika** = taṇḍulika*
*Loṇa+**nika**=loṇika*	*Tela+**ṇika** = telika*
*Sakaṭa+**ṇika**=sākaṭika*	*Sūkara+**ṇika** = sūkarika*
B. Engaged in:	I. carrying upon:
*Nava+**ṇika**=Nāvika*	*Sīsa+**ṇika** = sīsika*
*Sakaṭa+**ṇika**=sakaṭika*	*Khandha+**ṇika** = khandhika*
C. Living by means of:	J. Born in or belonging to a place:
*Balisa+**ṇika**=bālisanika*	*Magadha+**nika** = Magadhika*
D. Going by means of	*Arañña+**ṇika** = araññika*
*Pada+**ṇika**=pādika* or *padika*	*Loka+**ṇika**=lokika*
*Ratha+**nika**=rathika*	*Apāya+**ṇika**=apāyika*
E. Relating to	K. Studying:
*Samudda +**ṇika**=sāmuddika*	*Vinaya+**ṇika**=venayika*
*Raṭṭha +**ṇika** =raṭṭhika*	*Suttanta+**ṇika**=suttantika*
F. Playing upon	*Takka+**ṇika**=takkika*
*Viṇā +**ṇika**=veṇika*	L. Possession:
*Vaṃsa+**ṇika**=vaṃsika*	*Saṅgha+**ṇika** = sāṅghika*
G. Connected with	*Sarīra+**ṇika** = sarīrika*
*Dvāra+**ṇika** = dvārika*	M. Performed by:
*Bhaṇḍāgāra+**ṇika**=bhaṇḍagārika*	*Kāya+**ṇika**=kayika*
	*Vācā+**ṇika**=vācasika*
	*Mana+**ṇika**=mānasika*

Suffix **'-ṇa'** is added to some nouns to denote the meanings dyed with, the flesh of, belonging to, knowing of, where someone lives or is born, where something exists or has arisen, possession,etc.

A. Dyed with:	D. Knowing:
*Kasāva+**ṇa**=kāsāva*	*Vyākaraṇa+**ṇa**=veyyākaraṇa* ('**vya**-' becomes **'veyyā-'.**
*Halidda+**ṇa**=hālidda*	E. Place where someone lives or is born:
*Nila+**ṇa**=nila*	*Naga+**ṇa**=nāgara*
B. The flesh of:	*Sara+**ṇa**=sārasa*
*Sūkara+**ṇa** = sokara*	*Mana+**ṇa**=mānasa*
*Mahisa+**ṇa** = māhisa*	*Ura+**ṇa**=orasa*

*Sakuṇa+**ṇa**=sakuna*	F. Possession:
C. Belonging to:	*Saddhā+**ṇa**=saddhā*
*Sugata+**ṇa**=sogata*	*Paññā+**ṇa**=paññā*
*Magadha+**ṇa**=Māgadha*	
*Purisa+**ṇa**=porisa*	

'-**ima**' and '-**iya**' are suffixed to some nouns to denote possession,position,etc.

*Pacchā+**ima**=pacchima*	*Putta+**iya**=puttima*
*Anta+**ima**=antima*	*Jatā+**iya**=jāṭiya*
*Majjha+**ima**=majjhima*	*Bodhipakkha+**iya**=bodhipakkhiya*
*Heṭṭha+**ima**=heṭṭhima*	*Pañcavagga+**iya**=pañcabaggiya*
*Loka+**iya**=lokiya*	*Udara+**iya**=udariya*

'-**tā**' is suffixed to some nouns to denote multitude or collection. The derivatives formed with this are in the feminine.

*Jana+**tā**=janatā*

*Gāma+**tā**=gāmatā*

*Deva+**tā**=devatā*

This, however,does not give a collective meaning. The suffix '-**ma**' too sometimes gives a collective meaning.

*Dvi+**ṇa**=dve+**a**=davya*

*Ti+**ṇa**=te+**a**=taya* (here '**e**' becomes '**ay**')

'-**ālu**' is suffixed to some nouns to denote tendency and abundance.

*Dayā+**ālu**=dayālu*

*Abhijjhā+**ālu**=abhijjhālu*

*Dhaja+**ālu**=dhajālu*

'-**ka**' is often added to the end of these words, which are always adjectives, and *dayāluka* etc, are formed. '-**ka** is suffixed to some nouns to denote smallness, contempt, collection, etc., but sometimes it adds nothing at all to the primary meaning of the word.

Putta, puttaka	*Ghaṭa, ghaṭaka*
Ludda, luddaka	*Pīṭha, pīṭhaka*
Paṇdita, paṇditaka	

Collection:

*Catu+**ka**=catukka*, and many other words formed with numerals will come in the *sankhyataddhita*.

Adding nothing to the primary meaning.

Kumāra=kumāraka

Māṇava=māṇavaka

Mudu=maduka

This is sometimes added to the derivatives formed with suffix '-**ma**', denoting the place where someone lives or is born, and to *Bahubbīhi* compounds, denoting possession, necessarily when the last member ends in a vowel other than '-**a**'.

(a) *Kusinārā+**ṇa**=kosināra=kosināraka*

*Rājagaha+**ṇa**=Rājagaha=gājagahaha*

(b) *Bahu+**nadī**+**ka**=bahunadika.*

'-**maya**' is suffixed to some nouns to form adjectives denoting made of, arisen from.

Suvañña,suvaññamaya	*Mathikāmaya*
Rajatamaya	*Manomaya*
Dārumaya	

***Sāmañña-Atthyattha*:**

Suffixes '-**ava**', '-**ala**', '-**ila**', '-**ika**', '-**ī**', '-**vī**', and '-**ssī**' are annexed to different nouns to denote possession or the meaning endowed with.

A. -**ava**	E. -**ī**
*Kesa+**ava**=kesava.*	*Mālā+**ī**= malī*
B. -**ala**	*Vamma+**ī**= vammī*
*Vācā+**ala**= vācāla*	*Bhoga+**ī**=bhogī*
C. -**ila**	*Kuṭṭha+**ī**= kutthī*
*Jaṭā+**ita**=jaṭila*	*Manta+**ī**= mantī*
*Pheṇa+**ila**= pheṇila*	*Danta+**ī**= dantī*
*Tuṇda+**ila**= tuṇdila*	F. -**vī**
D. -**ika**	*Medhā+**vī**= medhavī*
*Daṇda+**ika**= daṇdika*	*Māyā+**vī**= māyāvī*
*Mālā+**ika**= mālika*	G. -**ssī**
*Gaṇa+**ika**=gaṇika*	*Tapa+**ssī**= tapassī*
	*Yasa+**ssī**=yassassī*
	*Teja+**ssī**=tejassī*

The feminine forms of the nouns annexed with '-**ī**', '-**vī**', and '-**ssī**' are formed by adding another suffix, '-**inī**' to them.

*Māli+**inī**= malinī*	*Medhavi+**inī**= medhavinī*
*Mantā+**inī**= mantinī*	*Tapassī+**inī**= tapassinī*

To denote possession,'-**vantu**' and '-**mantu**' are suffixed to different nouns,is suffixed to the nouns ending in '-**a**', and the other to those ending in '-**ī**' and '-**u**'.

*Guna+**vantu**= gunavantu*	*Buddhi+**mantu**= buddhimantu*
*Dhana+**vantu**= dhanavantu*	*Bhamu+**mantu**= Bhanumantu*

Āyu+mantu become *āyasmantu* through *āyusmantu*, but not *āyamantu*. More words of this kind and their declension are given on page of the first book. The feminine of these is formed by adding an '-**ī**' at the end of the suffix and dropping '**u**' before it.

*Guṇavantu+**ī**= guṇavantī*

*Satimantu+**ī**= satimantī*

Sometimes they drop not only u but also n of the suffix.

*Dhana+**vantu**+**ī**= dhanavatī*

*Buddhi+**mantu**+**ī**= buddhimatī*

An additional ī is annexed to form the feminine of the derivatives formed with the suffixes '-**mava**', '-**nika**', '-**neyya**', '-**na**', '-**vantu**' and '-**mantu'**.

*Māṇava+**i**=māṇavī*	*Bhagineyya+**ī**=bhagineyyī*
*Nāvika+**ī**= navikī*	*Gotama+**ī**=gotami*

'-**a**', is suffixed to some nouns to denote possession.

*Saddhā+**a**=saddha.*

*Paññā+**a**=paññ**a.***

*Pāpa+**a**= pāpa.*

'-**ṭara**' is suffixed to form the adjectives of the comparative degree, and '**-tama'** to form those of the superlative.

Positiv: *pāpa*	Pasitive: *sundara*
Comparativ: *papatara*	Comparative: *sundaratara*
Superlative: *papatama*	Superlative: *sundaratama*

Sāmañña-Saṅkhyātaddhita

'-**ma**' is suffixed to the cardinal numerals to form ordinals.

*Pañca+**ma**= pañcama*

*Satta+**ma** = sattama*

*Aṭṭha+**ma**= aṭṭhama*

Being adjectives, these are in the three genders. In the feminine they take in addition the feminine suffix '-**ā**' or '-**ī**'.

*Pañcama+**ā**=pañcamā* the fifth

*Pañcama+**ī**= pancamī* the fifth

And so on in every case.

'-**tiya**' is suffixed to *dvi* and *ti* to form ordinals. *Dvi* becomes *du* and *ti* becomes *ta* before that suffix.

*Dvi+**tiya**=du+**tiya**=dutiya*

*Ti+**tiya**=ta+**tiya**=tatiya*

Dvi takes the forms *du* and *di* when it is followed by some other nouns or suffixes.

Dvi+vidha= duvidha

Dvi+rattiyo= dirattaṁ

Dvi+guṇa= diguṇa

'**-ṭṭha'** is suffixed to *catu* and *ṭṭha* is *cha* in order to form the ordinals.

*Catu+**ṭṭha**=catuttha.*

*Cha+**ṭṭha**= chaṭṭha.*

'-**ī**' is suffixed to *dasa,* when it is preceded by some other numeral, to form ordinals denoting a lunar day. In that compound the last vowel of the preceding numeral sometimes becomes **a**.

*Eka+**dasa**+**ī**= ekadasī*	*Pañca+**dasa**+**ī**= pañcadasī* or *pannarasī*

*Dvi+**dasa**+**ī**=dvādasī*	*Catu+**dasa**+**ī** = cātuddasi*

'-**ka** is suffixed to the numerals to form the collective nouns.

*Dvi+**ka**=dvika*	*Sata+**ka**=sataka*
*Ti+**ka**=tika*	*Dasa+**ka**=dasaka*
*Catu+**ka**=catukka*	

Bhāva-Taddhita.

'-**tā**', '-**tta**', '-**ttana**', '-**ṇya**' and '-**ṇeyya**' are suffixed to some nouns to denote the state, nature or quality of being.

*Lahu+**ta**=lahuta*	*Bahussuta+**tta**=bahussutatta*
*Sura+**ta**= surata*	*Puthujjana+**ttana**=puthujjanattana*
*Settha+**ta** =satthta*	*Jaya+**ttana**=jayttana*
*Hina+**ta** =hinata*	*Aroga+**nya**=arogya*
*Manussa+**tta**=manussatta*	*Dubbala+**nya**=dubbalya*
*Yacaka+**tta**=yackatta*	

'**n**' in '-**ṇya**' is indicative of strengthening of the first vowel. Many consonants before '-**ṇya**' change their forms together with '-**ya**' of the suffix.

*T+**nya**= tya* becomes *cca*	*ṇ+**nya**=nya* becomes *jja*
*J+**nya**=jya.* becomes *jja*	*J+**ṇya**=jya* becomes *ssa*
*D+**nya**=dya* becomes *ñña*	
*Paṇdita+**ṇya**=paṇditya=paṇdicca*	*Nipuna+**nya**=nepunya=nepunna*
*Adhipati+**nya**=ādhipatya=ādhipacca*	*Glana+**nya**=gelanya=gelanna*
*Bahusuta+**nya**=bāhusutya=bāhusacca* ('**u**' of *suta* is changed into '**a**')	*Sumana+**nya**=somanasya=somanassa*
*Kusala+**nya**=kosalya=kosalla*	*Bhisaja+**nya**=bhesajya=bhesajja*
*Vipula+**nya**=vepulya=veplla*	*Adhipati+**neyya**=adhipateyya*
*Suhada+**nya**=sohadya=sohajja*	*Saṭha+**neyya**=saṭheyya*
*Raja+**nya**= rajya=raja*	*Patha+**neyya**=patheyya*

'-**Na**' is suffixed to a few nouns to denote the state.

Paṭu+ṇa=paṭava.

Garu+na=garava.

Remark.

The derivatives formed with '-**tā**' are in the feminine those formed with '-**tta**', '-**ttana**', '-**ṇya**', and '-**neyya**' are in the neuter, *patava* and *gārava* are in the masculine, *patuta*, *garuda* and *patuttam, garuttam*, which are in the feminine and the neuter respectively are also found.

Avyaya - Taddhita.

'**-kkhattuṃ'** is suffixed to the numerals to form the multiplicative adverbs.

Eka+kkhattuṃ=ekakkhattuṃ	*Sakassakkhattuṃ*
Dvikkhattuṃ	*Bahukkhattuṃ*
Dasakkhattuṃ	

'**-dhā**' is suffixed to the numerals to form the adverbs of manner.

*Panca+**dha**=pancadha*	*Gahudha*
Dasadha	*Katidha*
Satadha	

'**-so**' is suffixed to some nouns to form the distributive adverbs.

pañcaso	*sabbaso*
ṭhānaso	*yoni+**so**=yoniso*
pda(?)	*bahuso*

'**-thā**' and '**-thaṃ**' are suffixed to some pronouns in order to form the adverbs of manner.

Ta+thā=tathā	*Sabba+thā=sabbbathā*
Ya+thā=yathā	*Kiṃ+thaṃ=kathaṃ*
Añña+tha=aññathā	*Ima+thaṃ=ittaṃ*
Ubhaya+thā=ubhayathā	

'**-tana**' is suffixed to some indeclinables to form adjectives from them.

*Ajja+**tana**=ajjatana*	*Purā+**tana**=purātana*
*Sve+**tana**=svātana*	*Sanaṃ+**tana**=sanantana*
*Hiya+**tana**=hīyattana*	

*'**-tra**', '**-ttha**', '**-hiṃ**' and '**-haṃ**' are suffixed to some pronouns in order to form adverbs' of place.

*Sabba+**tra**=sabbatra*	*Ima+**ttha**=attha* ('**ma**' is elided and '**i**' be comes '**e**')
*Sabba+**ttha**=sabbattha*	*Ima+**tra**=atra* ('-**ma**' is elided and '**i**' becomes '**a**')
*Ta+**tra**=tattra*	*Kiṃ+**hiṃ**=kuhiṃ* ('*kiṃ*' becomes **ku**)
*Ta+**ttha**=tattha*	*Kiṃ+**haṃ**=kahaṃ* ('*kiṃ*' becomes **ka**)
*Ya+**ttha**=yattha*	*Ta+**hiṃ/haṃ**=tahim/tahaṁ.*
*Añña+**tra**=aññatra*	

*'**-dā**', '**-dāni**' and '**-dācanaṃ**' are suffixed to some pronouns in order to form adverbs of time.

*Ya+**dā**=yadā*	*Kiṃ+**dā**=kadā*
*Ta+**dā**=tadā*	*Ima+**dāni**=idāni*
*Sabba+**dā**=sabbadā*	*Kiṃ+**dācannṃ**=kudācanaṃ*
*Eka+**dā**=ekadā*	

'**-ha**' and '**-dha**' are suffixed to *ima* to form two adverbs of place.

*Ima+**ha**=iha*

Ima+***dha***=*idha* ('**ma**' of *ima* is elided before '-**dha**')

666Taddhita (Secondary Derivative)

The stem of a noun is derived from a root by the addition of one or more suffixes. The stem that is formed by the addition of one suffix to the root is called a primary derivative (kitaka). The stem that is formed by adding one or more suffixes to a primary derivative is called a secondary derivative (taddhita).

Therefore Taddhita means a special kind of nouns which have been formed by adding suffixes (which have special meanings) to the noun or to the primary derivatives.

The main divisions of the Taddhitas are:

1. Samabba-Taddhita (General)
2. Bhava-Taddhita (Gerundial)
3. Avyaya-Taddhita (Indeclinable and Adverbials)

There are 6 main groups of suffixes to form the Avyaya-Taddhita, i.e.

1. Suffix to form the multiplicative adverbs.

i.e. numeral + -kkhattuj e.g.

(1) eka + kkhattuj = ekakkhattuj (once)
(2) bahu + kkhattuj = bahukkkattuj (many times)

2. Suffix to form the distributive adverbs.

i.e. noun + -so e.g.

(1) padaso = word by word
(2) sabbaso = in every ways

3. Suffixes to form adverbs of manner, i.e.

(1) numeral + '-idha'

e.g.

(a) pabcadha = in 5 ways

(b) dasadha = in ten ways

(2) pronouns + '-tha', '-thaj'.

e.g.

(a) ta + tha = tatha (in that way)

(b) ya + tha = yatha (as)

(c) ubhaya + tha = ubhayatha (in both ways)

(d) kij + thaj = kathaj (in what way; how)

4. Suffixes to form adjective

i.e. indecliable + '-tana'

e.g.

(1) ajja + tana = ajjatana

(2) hiyo + tana = hiyattana

5. Suffixes to form adverbs of place. i.e.

(1)pronouns + '-tra', '-ttha', '-him', -'ham'.

e.g.

(a) sabbatra (everyday)

(b) sabbattha

(c) kij + him = kuhim (kim > ku)

(d) kim + haj = kahaj (kij > ka)

(2) Ima + '-ha' and '-dha'.

(a) Ima + ha = iha (here)

(b) Ima + dha = idha

(Ima > I)

6.Suffixes to form adverb of time.

i.e. pronoun + '-da', '-dani' and '-dacanaj'.

(1) ya + da = yada (whenever)

(2) Ima + dani = idani (now)

(3) kij + dacanaj = kadacanaj (sometimes)

QUESTION: GIVE A DESCRIPTION BRIEFLY ON THE SECONDARY DERIVATION AND DESCRIBE *APACCATHA* SUFFIXES WITH EXAMPLES.

Taddhita or secondary derivative is formed from a substantive or primary derivative by adding another suffix (denoting some special meaning) to it.

These derivatives are adjectives in their nature, but in most cases used as substantives. The final vowel of a word is often elided before a *taddhita* suffix. The first vowel of the word, to which the suffix is added, is often strengthened when it is not followed by a double consonant. In this case:
a becomes **ā**,
i becomes **ī**,
ī becomes **e**,
u becomes **o**,
ū becomes **o**.

To indicate, that some suffix requires strengthening an indicatory letter (*anabandha*) is affixed by the grammarians to it. This indicatory letter is generally **n**.

Appaccatha, suffix **-na** is added to some nouns to denote a lineage (not, that **n** is indicative of strengthening.)

Example: *vasithassa apaccan* = *vāsittho*(?)

Question: Explain numerical derivatives with example.

-ma is suffixed to the cardinal numerals to form ordinals.
Example: *pañca + ma = pañcama*.

-tiya is suffixed to **dvi** and **ti** to form ordinals: **dvi** becomes **du** and **ti** becomes **ta** before that suffix.
Example: *dvi + tiya = du + tiya = dutiya*

-ttha is suffixed to „**catu**“ and „**ttha**“ to „**cha**“ in order to form the ordinals.
Example: *catu + ttha = catuttha*

i is suffixed to **dasa** when it is preceded by some other numeral, to form ordinals denoting a longer day(?). In that compound the last vowel of the preceding numeral sometimes becomes **a**.
Example: *eka + dasa + i = ekadasi*

-**ka** is suffixed to the numerals to form the collective nouns.
Example: *dvi + ka = dvika*

Question: Explain *Bhava* compound with example.

Bhava (gerundial) – *taddhita.* **-ta**, **-tta**, **-ttana**, **-nya** and **-neya** are suffixed to some nouns to denote the state, nature or quality of being:

-ta:	*lahu + ta*	*= lahuta*
-tta:	*manussa + tta*	*= manussatta*
-ttana:	*puthujjana + ttana*	*= puthujjanattana*
-naya:	*aroga + naya*	*= arogya*

n in *naya* is indicative of stregthening of the first vowel. Many consonants before **-nya** change their forms together with **-ya** suffix:

t + nya = tya	becomes*cca.*
l + nya = lya	becomes*lla.*
d + nya = dya	becomes*jja.*
b + nya = nya	becomes*bna.*
j + nya = jya	becomes*jja.*
s + nya = sya	becomes*ssa.*

Examples:
pandita + nya = panditya = pandicca
kosala + nya = kosalya = kosalla
suhada + nya = sohadya = sohajja
nipuna + nya = nepunya = nepuñña
bhisaja + nya = bhesajja = bhesajja

-neyya: *adhipati + neyya = ādhipateyya.* **-na** is suffixed to a few nouns to denote the state.

Examples:
patu + na = pātva
garu + na = gārava

666Indeclinable (avyaya), nipata and upasagga

- nipata = uncountable.
- Upasagga = beginning of a word or prefix. There are 15-20 upasagga.
- Vikarana or infix, e.g., in between suffix and root, kara + i + ti = i is vikarana.
- There are 10 groups of root is pali:

Bhu	>	bha	+ v + i	=	bhavati	
Ru	>	rud	+ a + i	=	rudati	
Di	>	div	+ ya + ti	=	divati	
Su	>	su	+ na + ti	=	sunnati	

Indeclinables

Notes:

The indeclinable are particles, they are incapable of any declension according to the rules of grammar. In other words they remain alike or unchanged, irrespective of number, gender, person and case. In pali grammatical text, nipatas are defined as follows:

Sadisam tisu lilngesu
Sabbasu ca vibhattisu
Vacanesu ca sabbesu
Yaj na vyeti tadavyayaj.

Same in three genders; in all cases, in all numbers; whateer does not decline or change that is called avyaya (indeclinable).

Besides the upasaggas, all other particles are called the nipatas. Some of them are expletive particles i.e., not necessary to the sense that inserted just to full a gap in a sentence, they are called ‘padapurana’. And the rest are meant to supply a specific sense, they are called ‘atthapurana’. There is a different between nipatas and upasaggas in regard to they used. The former are used either alone or with other words within a sentence but the latter can only be prefix to nominal or verbal bases. For

example, abhi + dhamma (dhamma is nominal); apa + gacchati (gacchati is verbal bases).

Nipatas like ca, ce, va, va, hi, kho, pana, khalu etc are never used at the beginning of a sentence. There is a large number of nipatas in pali of which the following are most frequently used:

1. addha – timely, exactly, surely, indeed, certainly.
2. Aho – oh!
3. Amma – sometimes used for dear (female)
4. Antara – between
5. Ara – away, far from. Rukkho gamo ara (tree far from village)
6. Atha – then, but.
7. Bhiyyo – too much, much more. Bhiyyo cittam passidati. (heart is much more please). Dukkhaj attha bhiyyo (suffering is too much here).
8. Handa – addressing. Sometimes no meaning, but we use at the beginning of the sentence. Handa, ahaj gamisaj (well-go; it is emphatic particle.)
9. Have – indeed, certainly. In some places it has no meaning. Sukho have sapurissena sanghamo (associated or to meet a good man indeed a happiness)
10. Ijgha – look here. (to draw attention). Ijgha gaso gacchama bhagavato dassana (look here, let go to see the Buddha.)
11. Kamam – inevitable, willingly
12. Khalu – (meaningless)
13. Kira – (meaningless)
14. Nama – by name (namely)
15. Nissaya – near at, near to, or because of that
16. Ma – not
17. Na – not
18. Nu – (meaningless) kho nu tvaj (who are you?)
19. Nuna – surely
20. Pana – (meaningless)
21. Sace – if
22. Sakim – once
23. Sakka – possible
24. Patthaya – hence forth
25. Sudam – just
26. Uda, udahu – or
27. Vata – indeed, surely, truly
28. Yava – as far as, until
29. Tava – till then, yet
30. Ettha – here
31. Idani – now
32. Kacci – perhaps
33. Kaham – where
34. Katham – now
35. Kiva – how far
36. Mabbe – perceive, think
37. Tada – then
38. Tatha – like wise, accordingly
39. Yebhuyyena – almost all, frequently.

Some words which were originally pronominal dedicative were later used adverbially as nipatas. Those are:

1. atra – here
2. ettha – here
3. ito – from here
4. tatra – there
5. idha, idha – here
6. kada – when
7. yada – whenever
8. tada – then
9. ekada – once
10. sada – everyday, always
11. sabbada – everyday, always
12. sabbattha – every where
13. ajja - today

666INDECLINABLE

"Tun"and "tave"are suffixed to the roots or the bases in order to form infinitives. (tava is employed only in verse)

a) They are joined with an additional I to the roots ending in a and u.

b) They are directly added to the roots ending in a.
c) The last consonant of some roots is assimilated to t of the suffixes.
d) Strengthening of the first vowel sometimes takes place before these.

"tun" with an additional i

paca+i+tun= pacitum	(to cook)
khada+i+tun=khadatitum	(to eat)
hara+ i+ tun=haritum	(to carry)
dhavu+i+tun=dhavitum	(to run)

Added to the bases

suna+i+tun=sunitum	(to hear)
bujjha+i+tun=bujjhitum	(to understand)
jana+i+tun= janitum	(to know)
chinda+i+tun=chinditum	(to cut)

After the roots ending in a

Da+tun=datum	(to give)
Pa+tun=patum	(to drink)
Tha+tun=thadum	(to stand)
Na+tun=natum	(to know)
Ya+tun= yatum	(to go)

Root kara becomes ka before these; then it is treated as a root ending in a.

Ka+tun=katum	(to do)
Ka+tva= katva	(to do)

Where assimilation occurs and the radical vowel is strengthened:

Kara+tun= kattum	(to do)
Chida+tun=chettum	(to cut)
Bhuja+tun= bhottum	(to eat; to enjoy)
Pada+tun= Pattum	(to arrive or attain)
Hara+tun= hattum	(to carry)
Vada+tun= vattum	(to play)
Gamu+ tun=gantum	(to go)
Labha+tun= laddum	(to get)
Budha+tun=boddhum	(to perceive)

In the last two examples both bh+ t and dh+ t have become ddh.

Where “t” is nit doubled and strengthening of the vowel takes place:

Ni+tun= netum	(to lead or carry).
Ji+tun=jetum	(to conquer)
Su+tun=sotum	(to hear)
Hu+ tun=hotum	(to be or become).

To the causal bases, and the bases of the seventh conjugation, ending in a, these suffixes are joined with the help of an i. They are directly added to those bases ending in e.

Causal base

Kare+tun= karetum	
Karaya+i+tun= karayitum	(to cause to do).
Marape+tun= marapetum	
Marapaya+i+tun=marapayitum	(to cause to kill).
Gahe+tun=gahetum	
Gahapaya+i+tun=gahapayitum	(to cause to take)

Bases of the Seventh conjugation

Core+tun= coretum	
Coraya+i+tun=	(to steal)
Pale+tun=paletum	
Palaya+i+tun=palayitum	(to protect or govern)
Dese+tun=desetum	
Deseya+i+tun=	(to preach)

Indeclinable active past participles or gerunds or absolute, according to some modern grammarians are formed with the suffixes – tva, tvana, tuna, tu and tya.

a) These may be joined to the root is dropped before these
b) Sometimes the last consonant of the root is dropped before these.
c) The final long vowel of a root is sometimes shortened or strengthened before these.
d) T of the suffix is dropped or changed together with the last consonant of the root in a few cases.

Joined to the roots by means of I

Paca+i+ tva=pacitva	(having cooked)
Kara+i+ tvana= karitvana	(having done)
Vanda+i+ tva=vandituna	(having bowed down)

Joined to the bases:

Bhunj+i+ tva=bhunjitva	(having eaten)
Saya+i+ tvana=sayitvana	(having slept)
Suna+i+ tuna=sunituna	(having heard)
Jaha+i+ tva=jahitva	(having abandoned)

Where the last consonant is dropped:

Kara+i+ tva=katva	(having done)
Hana+i+ tva=hatva	(having killed)
Bhuja+i+ tva=bhutva	(having eaten)
Pada+i+ tva=patava	(having arrived or come)
Caja+i+ tva=catva	(having abandoned)
Chinda+i+ tva=chitva	(having cut)
Bhida+i+ tva=bhitva	(having broken or opened)

Final vowel shortened or strengthened

Da + tva=datva	(having given)
Ni+ tva= netva	(having carried)
Hu+ tva=hutva	(having been)
Na+ tva=natva	(having known)
Tha+ tva=thatva	(having stood or stayed)

T of the suffix is dropped or changed

Disa+ tva=disva	(having seen)
Labha+ tva=labhatva	(having got)

Where nothing but the elision of the final vowel of the root has taken place:

Hana+ tva= hantva	(having killed)
Mana+ tva=mantva	(having thought)
Ni+ tva=nitva	(having carried)
Ya+ tva=yatva	(having gone)
Pa+ tva=tva	(having drunk)

In gamu + tva = gantva	(having gone) m is changed to n.

Ya is assimilated, in many cases, to the last consonant of the root; it is directly added to the roots ending in a long vowel.

Directly added

A+dha+ya= adhaya	(having taken)
Pa+ha+ya= pahaya	(having abandoned)
A +ni +ya= aniya	(having brought)
A+na+ya= anaya	(having known)

Assimilated with the preceeding consonant.

A +gamu+ya= agamya= agamma	(having come)
Ni+ sada+ya=nisadya= nisajja	(having sat).
A+kamu+ya=akamya= akkamma	(having trodden)
U+pada+ya=upadya+=upajja	(having born or arisen)
Upa+labha+ya=upalabhya=upalabba	(having got)
Pa+mada+ya=pamadya= pamajja	(having delayed or having negligent).
A+rbha+ya+arabhya= arabbha	(having begun, on account of; concerning).
Pa+visa+ Ya= pavisya= pavisa	(having entered)
Vi+bhaja+ya=vibhajya= vibhajja	(having divided).

Y is interchanged with the last consonant if the latter is " h".

A+ruha+ya= aruhya= aruhya	(having ascended)
Gaha+ya=gahya=gayha	(having taken)
San+muha+ya= sammuhya=sammuyha	(having forgotten)
Pa+gaha+ya= paggahya=paggayha	(having raised or held up)

Sometimes y is reduplicated:

Vi+ni+ya= vineyya	(having removed)
Vi+ci+ya= viceyya	(having considered)

Tya is always changed to cca together or without the last consonant of the root.

Upa +hana+ tya= upahacca	(having vexed)
A+hana+ tya= ahacca	(having knocked)
Pati+ i (to know or go)+tya= paticca	(following upon; on account of).
Anu+ vida+tya= anuvanicca	(having known or considered)
Ava+ i+ tya= avecca	(having understood)
Upa+i+ tya= upecca	(having come near).

Ni+ pada+tya= nipacca (having bowed down)
Ni+ hana+tya= nihacca (having knocked down)
San+ kara+tya= sankaracca (carefully; respectfully)
Vi+vica+tya= vivicca= (having separated).

666INDICLINABLE

The indiclinable words are divided into two groups: Upasagga and Nipata (particles and prefixes).

Upasagga

Upasaggas are prefixes, they are sometimes prefixed to verbs and their derivations. Generally, they modify the meaning of the root, or intensify it, and sometimes alter it; in some cases they add nothing to the original meaning of the root. *'Upecca atthaj sadantiti upasagga hi padayo'* (having come near the nouns and verbs, they decorate its meaning). According to the traditional grammar the prefixes are 20 in number, viz., *a, ati, adhi, anu, abhi, apa, api, ava, u, upa, du, ni, ni, pa, para, pari, pati, vi, saj* and *su.*

The following are some examples show how the prefixes alter the meaning of a root *'kam'* (to go):

Examples:	abhi	+	kamu	=	abhikkamati	(goes ahead; proceeds)
	pati	+	kamu	=	patikkamati	(goes back, steps backwards or retreats)
	ni	+	kamu	=	nikkhamati	(goes out)
	anu	+	kamu	=	anukkamati	(follows)

Each prefix indicates different meaning when prefixed to different root. The exmaples below formed with each prefix together with their meanings.

Examples:	a	=	agacchati			(comes)
	ati	=	atijata			(born beyond or have highest qualities than parent)
	adhi	=	adhipati			(lord; superior)
	anu	=	anujata			(born after or resembling one's father)
	abhi	=	abhidhamma			(special dhamma; highest doctrine)
	apa	=	apagacchati			(goes away)
	api	=	apilandha			(adorned)
	ava	=	avajata			(low-born)
u	=	uppacchati		(arises)		
upa	=	upagacchati		(goes near)		
du	=	dukkata	(badly done)			
ni	=	niharati	(ejects)			
ni	=	nibbana	(cessation of craving)			
pa	=	pahujjhati		(rises)		
	para	=	parabhava			(downfall)
	pari	=	parivara			(attendant)
	pati	=	patibujjhati			(realizes)
	vi	=	vivarati			(defilement)
	saj	=	sabjanati			(recognise)
	su	=	sugandha			(fragrance)

(2) Nipata

Nipata are indeclinables which include adverbs, preposition (also including postposition) and paritcles (comprising

conjunction and interjection), infinite ending in ***tuj*** and ***tave*** and all the absolutives. They can be used independently and indicate different meaning in different context.

'Tattha tattha upatantiti nipata' (nipata, stand everywhere in the sentence). They are pure or simple and derivative.

Adverbs

The adverb is a word which modifies the meaning or the application of a verb or of a whole sentence. According to their meaning, the adverbs may be divided into:

Adverbs of time : kada, tada, sada, idani, ajja, suve, hiyo, yada, ekada, paccha, pura, sayaj, pato, parasuve, parahiyo.

(ii) Adverbs of place : tattha, tatra, tahij, kutra, kutha, kuhim, kuto, yattha, uddhaj, adho, purato, idha, abbatra, tiriyaj, abhito, sabbbadhi.

(iii) Adverbs of manner: evaj, tatha, kathaj, yatha, sahasa, sanikaj, sighaj, vegena, vegasa, sukhaj, dukkhaj, samma, sanhena, anupubbhena.

Adverbs of quantity, extent, degree : ettavata, tava, tavata, yava, yavata, pabcaso, ekadha, bhiyyoso, mattaya, sabbaso, vaggaso, bhagaso.

Adverbs of cause or reason : tena, tena hi, tasma, kasma, tato, yato, yatha,

(vi) Other adverbial particles : anga, api, alaj, kira, kho, nama, iti.

.

Preposition

The more common prepositional adverbs are:

governing the accusative case : *antara, paccha, yava, vina, samanta, yatha.*
governing the instrumental case : *abbatra, vina, saddhim, saha, samaj, yatha.*
governing the genitive case : *hettha, antarena, anto, upari, purato, pure, samantato, samanta, avidure, antara.*
governing the ablative case : *abbatra, antara, ara, araka, uddhaj, oraj, pabhuti, paraj, pubbe, pura, paccha, bahiddha, yava, vina, adho.*
governing the locative case : *yatha.*

Conjunction and interjection

A conjunction is a word used to point out the relation that exists between two notions which can be expressed by two or more nouns or adjectives or pronouns or adverbs or full sentences. The conjunctions may be co-ordinative and subordinative.

Co-ordinative conjunctions: *ca, udahu, atha, va, tathapa, va…va, api…api.*
Subordinative conjunctions: *sace, ce, yadi, yatha, yatra hi nama, va yadi va.*

Interjection are words indicating feelings of joy, sadness, anger, or words used to call the attention of someone else: *handa, aho, je, re, dhi, ivgha, he, sadhu, aho nuna, aho vata, yagghe, taggha, ambho.*

666NIPATA- INDECLINABLE

The indeclinable are particle. They are incapable of any declension according to the rules of grammar.

In other words they remain alike or unchanged irrespective of number, gender, person and cases. In Pali grammatical text Nipatas are defined as follows:

Sadisam tisu lingesu- similar in three genders

Sabbasu ca vibhattisu- in all cases

Vacanesu ca sabbesu- in all numbers

Yam na vyeti tada vyayam- whatever does not decline, that is called Avyaya.

Beside the Upasaggas all other particles are called the Nipatas. Some of them are expletive particles, E.g not necessary to sense but inserted just fill a gab in a sentence. They are called Padapurana. And the rest are meant to supply a specific sense. They are called Atthapurana. There is a different between Nipatas and Upasakkas in regard to their use. The former are used either alone or with other words, within a sentence but the later can only be prefix to nominal or verbal bases.

Nipata like ca, ce, va, vA,hi, kho, pana, khAlu, etc are never used at the beginning of the sentence. There is a large number of Nipatas in Pali of which the following are most frequently used:

addhA – indeed, really.

aho – Oh

amma – mother, dear.

antarA – between.

ArA – far from.(rukkhato gamato ArA. ArA nibbAna santhike).

atha – then.

bhIyyo – too much.(bhIyyo so matthAya. BhIyyo cittam pasIdati.

DhukkhaM ettha bhIyyo)

handa – now. Well. (an emphatic particle used to express a resolution). Handa aham gamissAmi.

have – indeed, certainly. (sukho have sappurisena sangamo- to meet a good man is indeed happiness. Dhammo have rakkhati dhammacArI).

iBgha – look here (ingha Avuso gassAma bhagavato dassanAya).

amaM – inevitable, willingly.

khAlu- (no meaning)

kira – (no meaning)

nAma – by name (kikI nAma kAsirAjA)

nissAya – near. At. Because of that.

ma - not

na – not

nu – (no meaning)

nuna – surely.

Pana –

paTThAya- henceforth

Sace – if

Sake – once

SakkA – possible

Sudam – just

udAhu – or

uda – or

vata- indeed. Surely. Truly.

YAva- as far as. Until.

TAva- until then. Yet.

Ettha- here.

idAni- now

kaccI- perhaps.

Kaham- where.

Katham- how

Kiva- how far.

MaGGe- presumably.

tadA- then

tathA- likewise. Accordingly.

YebhUyyena- all most all. Frequently.

Some words, which were originally pronominal derivative, were later used adverbially as Nipatas. Such as:

atra- here

ettha- here.

ito- from here.

iha, ida – here

kada- when

tatra- there

yada- whenever

tadA- then

ekada- once day

sadA- always

sabbadA- always

sabbattha- every where

ajja- to day

666AVYAYIBHAVA

"avyaya pubbako avyayibhavo" – It is so called because the sense of the indeclinable word is predominant in it. The compound in which and avyaya or indeclinable appears as the first member or word is called avyayabhava or indeclinable compound. The base form by avyayibhava compound is neuter and indeclinable. When it ends in 'a' sound, it takes only 'j' , for examples:

(1)	nagarato bahi	>	bahinagaraj	(out of the city)
(2)	gamassa anto	>	antogamaj	(inside the village)
(3)	nagarassa upa	>	upanagaraj	(near the city)
(4)	gharaj anu	>	anugharaj	(house after house)
(5)	bhattassa paccha	>	pacchabhattaj	(after lunch)
(6)	gangaya upari	>	uparigangaj	(upper part of river)
(7)	mabcassa hettha	>	hetthamabcaj	(under the bed)
(8)	kuddhassa tiro	>	tirokuddhaj	(outside the wall)
(9)	sotassa patiloman	>	patisotaj	(against the stream)
(10)	jetthassa anupubbena	>	anujetthaj	(according to seniority)
(11)	sahassassa paro	>	parosahassaj	(more than thousand)
(12)	jivassa pariyantaj	>	yavajivaj	(as long as the life last)
(13)	balaj anatigama	>	yathabalam	(according to one's strength)
(14)	attajpati	>	paccattaj	(separate, individual)
(15)	masakanaj abhava	>	nimmasakaj	

666NIPATA

(1) Nipatas are indeclinable particles which include conjunction, preposition, adverb, interjection, the infinitives ending in **'tuj**' and '**tave'**, and all absolutives.

(2) Nipatas cen be used independently.

(3) They indicate different meanings in different context.

(4) Tattha tattha upatantiti nipata

- Nipata stand everywhere in the sentence.

Examples:

(a) conjunction = ca

- *deva ca manussa ca (gods and men)*

(b) preposition = saha

- *ahaj mama bhataro saha gamaj gacchami*

  (I go to the village with my brothers)

(c) adverb = pura

- *pura mayaj Himavantaj gacchimha*

(d) interjection = abbhumme

- *abhumme!! Kathan nu bhanasi?*

  sallaj me, deva, urasi kampesi?

  (Alas! How are you talking, my lord, are you piercing my heart with a dart?)

(e) infinitive = tuj

- *ahaj dhammaj sotuj aramaj gacchami*

(f) absolutive = tva

- *upasajkamitva bhagavantaj abhivadetva ekamantaj atthasi.*

(g) conditional = sace

- *sace te migaj ahareyyuj, ahaj (taj) kinissami.*

(h) indiclinable = ama, na, va, atha

- *ama bhante*

- *na bhikkhave pano hantabbo*
- *sa ve uttamapuriso*
- *atha kho bhagava*

UPASAGGA

(1) Upasaggas are prefixes. They are sometimes prefixed to verbs and their derivatives.

(2) Generally, upsaggas modify the meaning of the root, or intensify it, and sometimes alter it; in some cases they add nothing to the original meaning of the root.

(3) Upeccatthaj gadantiti upasaggahi padayo

(Having come near (the root), the upasagga decorate its meaning)

(4) They are twenty types of upasagga:

A		ati		adhi			anu		abhi		apa			api		ava		u	upa
du		ni		ni		pa	para		pari		pati		vi	saj		su			

1	A	+	gacchati	=	agacchati					
2	ati	+	rocati	=	atirocati	(shines very much)				
3	adhi	+	pati	=	adhipati	(lord; superior)				
4	anu	+	gacchati	=	anugacchati	(follows)				
5	abhi	+	rupa	=	abhirupa	(handsome; beautiful)				
6	apa	+	gacchati	=	apagacchati	(moves away)				
7	api	+	lapeti	=	apilapeti	(talks idly)				
8	ava	+	harati	=	avaharati	(takes away; steal)				
9	u	+	chindati	=	ucchindati	(cuts off)				
10	upa	+	kara	=	upakara	(helps)				
11	du	+	kara	=	dukkara	(difficult to do)				
12	ni	+	khamati	=	nikkhamati	(goes out)				
13	ni	+	gacchati	=	nigacchati	(suffers; goes down to)				
14	pa	+	janati	=	pajanati	(knows clearly)				
15	para	+	bhava	=	parabhava	(ruin)				
16	pari	+	bhasati	=	paribhasati	(abuse)				

17	pati	+	rupa	=	patirupa	(resembling)
18	vi	+	gacchati	=	vigacchati	(departs; goes away)
19	saj	+	vasati	=	sajvasati	(lives together)
20	su	+	kara	=	sukara	(easily done)

Paper 2 – Prose composition
Prof. G.D. Sumanapala - 1/10/97

An Introduction to the traditional methodology of learning pali language.

666 Present Participle (Verbal Adjective)

Participles are a kinds of adjective formed from the verbal bases. Like verbs, they are divided into Present, Past and Future, and each group is again divided into Active and Passive.

Presents participles (missakiriya), active in meaning, are formed from the suffixes 'nta' or 'mana' and declining like nouns. They indicate an action which takes place simultaneously with (missa) the main action of the sentence.

Present participles are used like 'adjectives' or 'qualifying nouns', with which they agree in gender, number and case.

The 'nta' stem, which is much more commonly used for almost all verbs, is inflected as follows, for example from √gam → gacchata.

Musculine

	Singular	**Plural**
Nom.	Gacchaj gacchanto	gacchanto gacchanta
Acc.	Gacchantaj	gacchante
Ins.	Gacchata gacchantena gacchantehi	gacchantebhi
Dat./Gen.	Gacchato gacchantassa	gacchatan gacchatanaj
Abl.	Gacchata gacchantamha	gacchantebhi

	gacchantasma	gacchantehi	
Loc.	Gacchati gacchante		gacchantesu
	Gacchantamhi gacchantasmij		
Voc.	Gaccahj gaccha gaccha	gacchanto gacchanta	

Feminine

	Singular	**Plural**
Nom./Voc.	Gacchanti	gacchanti gacchantiyo
Acc.	Gacchantij	gacchanti gacchantiyo
Abl.	Gacchantiya	gacchantibhi gacchantihi
Dat./Gen.	Gacchantiya	gacchantinaj
Loc.	Gacchantiya	gacchantisu gacchantiyaj

Neuter

	Singular	**Plural**
Nom.	Gacchaj	gacchanta gacchantani
Acc.	Gacchantaj	gacchante gacchantani

The rest are similar to that of Masculine.

Notes:

1. The present participle expresses an action contemporaneous with that expressed by the main verb, e.g.

‘Addasasum…ayasmantaj pindaya carantaj’

= they saw the reverend one going round for alms.

2. In some cases, the present participle is used as if it were an indeclinable, e.g.

‘api pana tumhe ayasmanto ekenta-sukhaj lokaj janaj passaj viharatha’

= do you perhaps abide knowing and visualizing a perfect happy world?

3. The present participle is sometimes used as the verb of the sentence either alone or in periphrastic formation with atthi and titthati, e.g.

‘upasankamanta kho amu sappurisa yena ayasma sarputto tena dhammasavanaya’

= those men came to the Reverend Sariputta to hear the doctrine.

‘atho kho ayasma Anando viharaj pavisitva… rodamano atthasi’

= then the Reverend Ananda entered the monastery and brust into tears.

4. The present participle with the particle ‘pi’ corresponds to a concessive clause.

‘evam pi ahaj karonto’

= though I act in this way.

5. The present participle in absolute construction, e.g.

‘ayasmante Anande upasankamante’

= when the Reverend Ananda was drawing near. (accusative absolutive)

'acira-pakkantassa Bhagavato'

= not long after the Blessed One had gone away. (genitive absolutive)

666 Syntax

Syntax shows the different usages of cases. The accusative case has the following usages:

1. *It is generally used to denote an object in a sentence.*

   The object is of three kinds, i.e.

   (1) Nibbati-kamma (Generative object) e.g.

   i. mata puttaj vijayati

   = The mother gives birth to a son.

   ii. aharo sukhaj janeti

   = The food produces happiness.

   (2) Vikati-kamma (Transformative object) e.g.

   kattham avgaraj karoti

   = The firewood turns into chacoal.

   (3) Pattikamma (Attainable object) e.g.

   puriso gehaj pavisati

   = The man enters the house.

2. *Both the direct and indirect objects in a causative sentence are in accusative, e.g.*

‘acariyo sissaj dhammaj bodheti’

= The teacher causes the student to understand the dhamma

3. All verbs implying motoin govern the Accusative (goal of motion).

(1) puriso gamaj gacchati

(2) Raja bhagavantaj upasamkami

4. Most of the adverbs are in Accusative, e.g.

Tumhe imasmij mate yeva sukhaj jivissatha, jivante tu dukkhaj jivatha.

5. Extension in time and space is denoted by the Accusative.

(1) time e.g.

i. sattahaj majsodanaj

= in all the 7 days, there are meat and food

ii. saradaj ramaniya nadi

= during autumn, the river is beautiful

iii. masaj sajjhayati

= reciting for one month.

In the accantasamyoga (i.e. close-connection), the above examples are:

i. dabba-kala (thing and time)

1 ii. guna-kala (quality and time)

2 iii. kriya-kala (action and time)

(2) Space e.g.

i. yoyanaj vanaraji (dabba-addhana)

= the range of forest for miles

ii. kosaj sajjhayati (kriya-addhana)

= going while reciting for a kosa.

6. The ordinals denoting time are in Accusative.

'so dutiyaj pi tatiyaj pi tath' eva yaci'

7. The Accusatives are also used in the sense of possessive case with connection to the indeclinables antara, abhito, parito, pati and patibha, e.g.

(1) antara ca Rajagahaj antara ca Nalandaj

= in between of Rajagaha and Nalanda

(2) abhito gamaj nadi vahati

= the river flows infront of the village

(3) parito gamaj nadi vahati

= the river flows round the village

(4) nadij Nerabjaraj pati.

= near the river Nerabjara

(5) upama maj patibhati

= a simile comes to my mind.

8. *Sometimes, it is used in the sense of instrumental case, e.g.*

(1) sace maj nalapissati

= if (he) does not talk to me

(2) vina dhammaj kuto sukhaj

= without dhamma whence happiness

9. *It is also used in the sense of locative case, e.g.*

(1) ekaj samayaj = at one time

(2) pubhanhasamayaj = in the early morning

10. *The prefixes anu, abhi, adhi, pati and upa govern the Accusative, e.g.*

Yadettha maj pati (anu, pari) siya taj diyati

= whatever is suitable for me, give it to me.

11. *The Accusative is used for an attribute of another accusative, e.g.*

Khattiyo brahmanaj mahamattaj passati

= the warrior sees the priest who is the minister

12. *The price or the value of a thing is in accusative, e.g.*

Sabbani tani mettaya cetavimuttiya kalaj nagghanti solasij

= all of them are not worth $^{1}/_{16}$ part of the emancipation of the mind through loving kindness.

QUESTION: ??? (VOWELS)

.... ??? ....

2. Where there are the consonants **l**, **k**, **s** and **y** between the two consonants, „**i**“ is inserted between them for the benefit of easy pronunciation as in the example:

Glana	*-)*	*gilana*
Mlana	*-)*	*milana*
Sloka	*-)*	*siloka*
Sarya	*-)*	*suriya*
Arya	*-)*	*ariya, ayya*
Viriya	*-)*	*viriya*
Sri	*-)*	*siri*
Hri	*-)*	*hiri*
Vajra	*-)*	*vajira*
Maryada	*-)*	*moriyada*

3. Inserting „**u**“ where there are „**v**“ and „**m**“ among the double consonant „**un**“ is inserted between them in order to pronounce without any effort:

Padma	*-)*	*paduma*
Sva	*-)*	*suve*
Dve	*-)*	*duve*
Suksma	*-)*	*sukhuma*
Usma	*-)*	*usuma*
Smarati	*-)*	*sumarati*

ASSIMILATION

Vowel assimilation

Examples

Shishu	*-)*	*susu*
Iksu	*-)*	*uccu*
Aynsmat	*-)*	*ayasma*
Nshanna	*-)*	*nisinna*
Srungavera	*-)*	*singavera*

Consonant assimilation.
- Two consonants are similired(?)
Examples:

Ātma	*-)*	*attā*
Bhadra	*-)*	*badda*
Asva	*-)*	*assa*
Ramya	*-)*	*ramma*
Varga	*-)*	*vagga*
Cakra	*-)*	*cakka*
Shakra	*-)*	*sakka*
misra	*-)*	*missa*
sarpa	*-)*	*sappa*

(Group letters are more powerfull.)

??? (Bonus: History of Pāli (Book: Pāli Language and Literature, p. 42-45)) (Not Completed)

???

occur as in Pāli; in *adaṇḍāraho* we have *a* as the epenthetic vowel, not *t* as later; *duguṇa* shows *du-* for *dvi-*, later *di-* alone is allowed, while Pāli has both forms: *Aśvaghosa* again uses *turaṃ* as in Pāli for the later *tumaṅ*, and has *tava* for *tuha*; he has also *karotha* common in Pāli, in later Prākrit unknown and for gerund *kariya*, found in Pāli. Moreover we find *pekkh* (Sanskrit *prekṣ-*) as in Pāli, and *gamissiti* may be compared with such Pāli forms as *sakkiti*, *dakkhiti*.

As against this evidence no stress can now be laid on the argument of **Oldenberg** who did not accept as historical the mission of **Mahinda**, and held instead that Pāli came to Ceylong from **Kaliṅga**, a view accepted also by **E. Müller**, who pointed out that the oldest settlements in Ceylon were founded from the mainland opposite, and not – as the Magadhan theory of Pāli suggested – from Bengal. **Oldenberg** supported his view by comparing Pāli with the dialect of the *Khaṇḍagiri* inscription. But the comparison yields nothing decisive, and there is now a substantial body of evidence which points to western India as the prime source of the *Āryan* element in Ceylon. Lāṭa, Gujarat, is associated with the legend of **Vijaya**, and, however slight is the value of that legend in other respects, there is no reason to dispute the importance of the place name, when it is found that the affinities of Sinhalese lie with the western dialects.

We must, therefore, conclude that the basis of Pāli is a western dialect; but in its literary form, in which alone we have it, it is a very mixed language of the literary type, far removed from a vernacular, and under a strong Sanskritic influence. The date of the development of this literary speech and the evolution of the Pāli Canon, doubtless on the base of older tradition largely in *Magadhan* dialects, cannot be ascertained with any certainty; probability points to a date posterior to **Aśoka**, the silence of whose inscriptions on the existence of the Pli Canon is most naturally explained by the assumption that it did not then exist. The ascription of a comparatively late date is greatly supported by the fact, which must be stressed as against **Rhys Davids**, that the forms of Pāli are not historically the oldest of those Prākrit forms known to us. These are to be found in the north-western dialect of the Aśokan inscriptions where the maintenance in some measure of the three sibilants, the transformation of *r* into *ir* or *ur*, the maintenance of *r* in conjunction with other consonants, and the retention of *im* are, among other points, indications of a state of affairs linguistically older than the facts of Pāli. Even in the case of the *Girnār* dialect of the Aśokan inscriptions, it would be impossible to establish the priority of Pāli. *Girnār* manifests such phenomena as the retention of long vowels before double consonants and traces of the retention of *r* in certain consonantal combinations, as well as the use of *sṭ* which Pāli assimilates. Moreover, it appears that it preserved for a time the distinction between the palatal and the lingual sibilants. There is accordingly nothing in the linguistic facts to throw doubt on the view that the dialect on which Pāli is based was one current some time after the Aśokan period.

To sum up the conclusions suggested by our deplorably scanty evidence we may say (1) that **the Buddha's** language cannot be definitely ascertained from the records, and it is only by conjecture that we can assert that it was of Kośalan rather than Magadhan type. Similarly it is purely a matter of speculation how far the *Kośalan* or Old *Ardha-Māgadhī* (if for convenience we so style it) and the *Magadhan* or *Māgadhī* corresponded with the *Ardha-Māgadhī* of the Jain texts as we have them and the *Māgadhī* of the grammarians. In the former case certainly, and in the latter probably, we should allow for much dialect mixture in the later forms. (2) The teachings, or the supposed teachings of **the Buddha** were handed down in various dialects and in one at least of these the process of phonetic change had advanced further than is normal in our Pāli texts. (3) The Pāli texts represent the doctrines accepted by a special school which used as the language of their Canon the dialect of the educated classes of some western area whether Kauśāmbī or Ujjayinī or some other place cannot be determined with any certainty. (4) The date of this Pāli Canon cannot be defined with any exactitude. The one source of tradition on which we have to rely insists that a Council under **Aśoka** determined the Canon including as an essential element the *Kathāvatthu*. The Aśokan inscriptions ignore entirely the Council and, when **Aśoka** in his *Bhabra* edict mentions passages of special importance in the teaching of **the Buddha**, grave difficulties arise when supporters of the existence of the Pāli Canon in **Aśoka's** time seek to identify the passages, suggesting the obvious conclusion that **Aśoka** knew nothing of the Canon. Further, it is certain that the language of the texts known to **Aśoka** was not the Pāli of the

Canon. Again, it is significant taht even those who are inclined to greater faith in the tradition than it is easy to feel have much difficulty in believing that the *Kathāvatthu* is of Aśokan date, but what is clear is that this is an essential element in the tradition of the Council, and that if it is not accepted as true, it becomes extremely difficult to attach any value to the legend of the Council. We may well believe that the views embodied in the Pāli Canon were current in certain circles in Aśokan time – it is clear that they were not the points which appealed to Aśoka himself whose *Dhamma* is far more popular – and we can, if we like, suppose that in Aśoka's reign some steps were taken towards formulating these views in definite form and commencing the perparation of the Canon in the language we now know as Pāli. But there is no reason to accept the alleged patronage of Aśoka, and we cannot be absolutely certain that even so much respect should be paid to the tradition current in Ceylon."

Periods of the Development of Pāli

Pāli can be mentioned as an archaic Prākṛt, a middle-Indian idiom. It is said that directly it has not come from Sanskrit. From its several characteristic features we learn that a close relationship existed between Pāli and *Vedic*. For example, we see in *tvāna* (besides *tvā*) the forms *tehi, yehi* – Vedic *tobis, yebhis* (as opposed to Sanskrit (*ais, yais*) etc. Pāli cannot be described as a homogeneous language. Pāli has numerous double forms which give us an idea that it is a mixed dialect. **H. Kern** says that it is a compromise of various dialects. **Minayeff** agrees with him. **E. Kuhn** describes: „Even an artificial and literary language which an occasions draws materials from all possible dialects, must have had as its foundation a particular dialect." There are many dialectical peculiarities in Pāli. **W. Geiger** mentions four different stages of development which took place in the history of the Pāli language. He describes: „... stages of development associated with periods following one after another can be clearly distinguished in the history of the Pāli language. There are four stages:

(1) The language of the *Gāthās*, i.e., the metrical pieces: It is of a very heterogenous character. On the one hand, it contains many archaic speech forms which are distinguished from the old-Indian form only phonologically; on the other hand, these are also used in it, in large numbers such new formations as are wholly characteristic of Pāli, and they are often crossed by the archaic forms which may occur side by side with them, not seldom, even in one and the same verse. In some cases the exigencies of metre might have determined the choice of the forms to be used. Particularly in those cases where verses out of an older language were translated into a later one, the use of archaic forms was liberal, because it afforded a closer approximation to the original.

(2) The language of the canonical prose: It is more homogeneous and uniform than the language of the *Gāthās*. The archaic forms diminish more and more in number and partly disappear altogether. The use of new formations is no longer accidental or arbitrary as in the oldest period of the language, but is governed by more rigid rules.

(3) The later prose of the post-canonical literature, as of the Milinda-book, the great commentaries etc.: It is based on the canonical prose and reflects its artificial and erudite usage. The differences between the first and the second period is therefore much greater than that between the second and the third. The latter is further characterised by a still more restricted use of the archaic forms.

(4) The language of the later artificial poetry, no longer possesses a homogeneous character. The authors derived their knowledge of the language and borrowed the speech-forms indiscriminately from older and later literature, and their propensity to archaism and Sanskritism is more pronounced or less in different cases."

Prof. Suniti Kumar Chatterjee also gives an account of a development in the Pāli language in the earliest stage when it was closely associated with ancient India's spoken dialects. This Pāli language, which flourished from the Buddhist times and is still continuing it up to our day, has a history of 2000 years. It cannot be mentioned as a uniform speech. Numerous double forms inform us that it has a mixed character. There are many dialectal deposits in it. **Prof. Suniti Kumar Chatterjee** gives four stages of its development. He states:

„(1) The speech of the metrical portions (*gāthās*) is canonical literature, is of a very heterogeneous character. On one hand, it retains many old speech forms separated from those of the old Indo-*Āryan* only through sound change, while, on the other hand, ???

SHORT QUESTIONS WITH SHORT ANSWERS

Write short note on the following terms

1. Assimilation

When there is an influence of neighbouring sounds in other sound or when in other sounds there is an influence of one of the neighbouring sounds, then this phenomenon is known as assimilation.

Basically, there are three types of assimilation, i.e.

(1) progressive assimilation – when the conditioning element precedes the assimilated sound, e.g.

sahasra	>	sahassa	sr	>	ss
kalya	>	kalla	ly	>	ll

(2) regressive assimilation – when the conditioning element goes after the assimilated sound, e.g.

tarka	>	takka	rk	>	kk
rakta	>	ratta	kt	>	tt

(3) reciprocal assimilation – when there is the involvement of both progressive and regressive assimilation, e.g.

satya	>	satca		>	sacca
(progressive)		(regressive)			
ty	>	tc		>	cc

2. Metathesis

In a word if there is an inversion of etymological position of a sound, this is called Metathesis. Thus

Karanu	>	kaneru	
Masaka	>	makasa	
Grhnati	>	ganhati	(taken)
Avaruhya	>	avaruyha	(descended)

3. Svarabhakti (Anaptyxis)

Between two consonants, there is the insertion of a vowel. Thus

Sneha	>	sineha (love)
Arya	>	ariya
Garha	>	garaha

Kriya > kiriya

4. Nasal assimilation

The nasal of the prefix is assimilated to the first consonant of the word, e.g.

Sam + titthati > santitthati

Sam + carati > sabcarati

Sam + thana > santhana

5. Cluster simplification

In Sanskrit there are more consonant in a word, but this is reduced in Pali, e.g.

Bhedssati > bhe + ssati > bhe + sati > bhcchatti

ccc > ccc > cc > cc

Kartuj > kattuj > katuj

cc > cc > c

1. Unaspirated consonant in Sanskrit is always changed to aspirated consonant in Pali, e.g.

Asti > atthi

t > th

ista > ittha

t > th

Questions

- Examine, on what basis the Pāli alphabet was classified and show voiced and voiceless letters separately.
- Describe with examples the vowel *sandhi* in Pāli.

  (a) Decline fully the stem '*Jantu*' or '*Bhikkhu*' in Pāli.

  (b) Conjugate fully the Pāli root '*gamu*' (to go) or '*sara*' (to remember) in *Parassapada* of present tense and potential mood (*Sattamī*).
- Clarify secondary derivatives (*taddhita*) in Pāli and describe with examples *Apaccaṭṭha* suffixes.
- Explain with examples *Tappurisa Samāsa* or *Kammadhāraya Samāsa* in Pāli.
- Describe the syntactical uses of either the accusative case or dative case in Pāli.
- Examine the various opinions of the scholars on the origin of Pāli language.
- Parse and explain the <u>four</u> of the following.

  I. *Niggahīta* combination

  II. *Dvanda Samāsa*

  III. Past participles

  IV. Prefixes

  V. *Bhāva Taddhita*

  VI. *Pañcamī Vibhakti* (verbs)
- Point out the various classifications of the Alphabet according to the traditional Pāli grammarians.
- (a) Show the combination and name of the following <u>10</u> disjoined words:

  Tīni + imāni, *Tatra + ayaṃ*, *Anu + eti*, *Tāva + eva*, *Pañca + indriyāni*, *Rūpa + Khandho*, *So + muni*, *bahu + suto*, *abhinanduṁ + ti, Ati + antaṁ, Yadi + evaṃ, abhi + okāso*
- (b) Disjoin the following <u>10</u> words and clarify their combination.

  Pariccajati, Pancakkhandha, Chalabhiññā, nimmalo, Sabbeva, Cakkaṁvā, Bandhusseva, abbuggato, tāvadeva, Svākkhāto, Jaccandho, Bojjhangā
- (a) Decline fully masculine '**i**' ending the stem '*muni*' in Pāli.
- (b) Conjugate the root *bhū (*to be) in both *parassapada* and *attanopada*.
- (a) Parse and explain <u>10</u> words of the following.

  Buddhacaritaṁ, Antogāmaṁ, SamaṇaBrāhmaṇā, Paññāratanaṁ, Ānandatthero, Upanagaraṁ, rājaputto, Pñcasīlaṁ, Puṇṇanadī, Jarāmaraṇaṁ, Khīṇāsavo, Sīladhanaṁ
- (b) Parse and explain <u>10</u> words of the following.

  Manussattaṁ, tadā, Samaṇero, Janatā, Panītataro, bhāgineyyo, dhanavā, catukka, mānavo, kāyika, medhāvi, māgadhiko
- Write an account on prefixes in Pāli and show with examples how is the meaning of the Pāli verbs changed by the prefixes.
- Show with examples the process of assimilation as depicted in the Pāli language.
- Describe the classification of Pāli alphabet according to the *Kaccāyana* tradition.
- Explain with example the *Niggahita* combination in Pāli.

- (a) Decline fully the stem *'Muni'* or *'Pitu'* in Pāli
- (b) Conjugate the root *'Bhū'* (to be) or *'Pā'* (to drink) in *Parassapada* and *Attanopada* of present tense and imperative mood.
- Define briefly the meaning of the word 'compound' and clarify with examples the *'kammadhāraya samāsa'* in Pāli.
- Define briefly the meaning of the word *'taddhita'* and clarify with examples the *bhāva taddhita* in Pāli.
- Observe the *Vedic* features that preserved in Pāli language.
- Write grammatical notes on any <u>two</u> of the following:

    I. Consonant combination

    II. *Dvanda samāsa*

    III. *Apaccattha taddhita*

    IV. *Absolutives*

    V. *Janapadanirutti*